STEEPED IN HISTORY, LIGHT ON TECHNOLGY:

A GENRE ANALYSIS OF DIGITAL STORYTELLING GUIDEBOOKS

by

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ABSTRACT

This thesis explores the relatively new genre of digital storytelling guidebooks and its effects on how facilitators and digital story creators approach the digital writing process. Through a genre theory lens, this project identifies the genre features of digital storytelling guidebooks – the inclusion of the history of digital storytelling; a consistent definition of digital story and discussion of how to structure digital stories; and the use of an informal writing style (as opposed to a technical writing style) that utilizes narrative and personal examples. It also examines the ramifications of these genre features – that the singular view of where digital storytelling began promotes an ideology of digital storytelling that is restrictive to creators of digital stories; and that the focus on the written segments de-emphasizes the "digitality" of digital stories, which in turn marginalizes technology. The project incorporates a close analysis of these textual features as well as personal experiences the author of this project had when creating digital stories during a workshop and while facilitating digital stories in her classroom, as well as guidelines for using digital storytelling guidebooks in conjunction with teaching praxes.

The form and content of this abstract are approved. I recommend its publication.

Approved: Amy Vidali

DEDICATION

I'm no stranger to stories. Some of my fondest memories include listening to my mother, the children's librarian, captivate an audience (and dodge my heckling) with a well-told story. My father, the journalist and P.R guy by day, composed on-the-fly tales of Sammy the Dragon at bedtime. Years before, my grandmother was a newspaper journalist in Atlantic City and weaved tales about the strange happenings she encountered. I followed in their ink-stained footsteps and joined the newspaper world as a designer, finding that I was better telling stories visually – marrying words and images to create compelling, emotional features. After finding digital storytelling, I felt like I had found the best of both worlds; creating digital stories has taught me more about myself and about the craft of writing than I can express in words.

This thesis is dedicated to the storytellers, whether recreational or professional, old-school or cutting edge. It is also dedicated to my husband, who wins me over with his stories, every time I hear them. Finally, this thesis is dedicated to my son, Sam, who will hear more stories than are possibly countable.

ACKNOWLEDGMENTS

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ONCE UPON A TIME: A STORY ABOUT DIGITAL STORYTELLING

AND ITS IMPLICATIONS IN COMPOSITION

After three days of intense work, I sat around a table with a group of different people – a middle school teacher, a professor, a grandmother who has been married for 30 years, a Canadian who makes his living as a mediator, and a photojournalist. The smell of burnt popcorn (the professor was indeed absent-minded with regard to microwave duties) filled the air. We spent the past three days sharing our life stories, while laughing, crying, hugging, and asking questions to make each other think. A workshop to teach us how to tell digital stories has given us more than skills with Final Cut Express and digital recording software; it has taught us to think of ourselves as storytellers, as writers. We watched our creations – a story about a woman's preteen spinal surgery; a man's experience learning to play the piano as an adult; a woman's battle with immigration and a long-distance relationship, and my story about my wedding. While we all had different backgrounds and different goals with our stories, we all were able to create a story that fit within the CDS model yet allowed us to tell the stories we needed to tell at the time.

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The italicized narrative above describes my first experience with digital storytelling, a Center for Digital Storytelling (CDS) workshop I attended in April 2010. I left the digital storytelling workshop convinced that the process through which digital stories were created was important to bring into a composition classroom. Over the next three years, I found that aspects of digital storytelling fit within the scope of my class, but that I needed to find a better way to integrate the things I found amazing (the process, the use of digital rhetoric, the idea of revising a written script into a digital composition) while negotiating some elements of digital storytelling that weren't as amazing (the

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prescriptive definition of a digital story, the need to incorporate other voices into a composition, and the difficulty in turning a multi-day workshop model into a six-week unit). In my attempt to find the "best" way to teach digital storytelling in my class, I used a variety of materials that, when used on their own, didn't address all of the elements I wanted to teach. In this search for a curriculum, I became interested in the existing curricula – and how they affected how digital storytelling was being taught.

Articulation of Project

To me, the first step in understanding the impact of digital storytelling in the classroom is to examine the materials used to teach educators how to facilitate digital storytelling. By gaining perspective in what these curricular materials are doing both explicitly and implicitly, I can then have an informed idea of what issues I need to look for in a qualitative, research-based study with human subjects. By first identifying and critiquing the genre features of digital storytelling guidebooks, I then can use this information when examining how the guidebooks are used in context – and see how these features inform the ways digital storytelling is taught in the classroom.

This thesis explores the relatively new genre of digital storytelling guidebooks and its effects on how facilitators and digital story creators approach the digital writing process. Through a genre theory lens, this project identifies the genre features of digital storytelling guidebooks – the inclusion of the history of digital storytelling; a consistent definition of digital story and discussion of how to structure digital stories; and the use of an informal writing style (as opposed to a technical writing style) that utilizes narrative and personal examples. It also examines the ramifications of these genre features – that

the singular view of where digital storytelling began promotes an ideology of digital storytelling that is restrictive to creators of digital stories; and that the focus on the written segments of digital stories de-emphasizes the "digitality" of the medium, which in turn marginalizes technology. The project incorporates a close analysis of these textual features as well as personal experiences I had when creating digital stories during a workshop and while facilitating digital stories in my classroom. While this project does not provide a study that examines how the digital storytelling guidebooks are used in context in the classroom, the inclusion of my experiences is a way to show how I use these materials in my classroom – and can help provide a path to future studies.

While scholars have begun writing and presenting about digital storytelling (in the educational setting as well as in nonprofit work), there is a lack of scholarly attention paid to digital storytelling guidebooks and texts that claim to help facilitate authors' digital storytelling processes. My genre analysis of digital storytelling guidebooks can help fill this gap in research, and illustrate how the texts educators use to bring digital storytelling into the classroom directly affect the ideology of the writers who then create digital stories – and directly affect the digital stories they produce. While the digital storytelling guidebooks are not solely intended to help composition educators teach digital storytelling, examining how the texts purport to facilitate digital storytelling using a composition theory lens and background also fills a gap in the research. These books offer background and techniques to help teach students the genre of "digital story," and understanding some of the benefits and pitfalls of teaching genre in the composition classroom can help educators more effectively and reflectively teach genre.

Digital Storytelling in the Classroom

First used in the art world and introduced to the public via the Center for Digital Storytelling (CDS), digital storytelling, with its blend of personal exploration, writing, visuals, and technology, easily found a natural place within education. As the push for technology in the classroom began to increase, K-12 educators saw the inherent value of digital storytelling. A good digital storytelling curriculum reinforced the typical learning outcomes for writing: organization, interesting introductions, evidence-based arguments, clear and concise sentence structures, a thorough writing process that included brainstorming, multiple drafts, and publication and sharing. But the medium also allowed students to hone writing and editing skills, learn the importance of narrative, explore digital literacy, attempt new visual and audio rhetorical devices, and become more comfortable with technology and editing software.

As educators began implementing digital storytelling in their classrooms, CDS-trained educators began developing a curriculum that was more geared toward a traditional classroom setting (as opposed to a three-day workshop model). Educators recognized that the flexibility with digital storytelling was vast – that students of all ages and abilities could create digital stories, and that any teachers of any subject could incorporate digital stories into their curriculum. However, the foci of the CDS method (an introspective process that emphasizes first-person narrative and the personal story) made the implementation of digital storytelling into a traditional classroom less seamless, especially for educators outside of the humanities. Educators within the hard sciences were uncomfortable with the focus on personal narrative – while the humanities has a space for first-person, introspective work, the sciences deemphasize the role of the author

in writing, instead letting the passive voice (and the actions, instead of the actors) take credit. Educators began creating digital storytelling curricula that offered ways for all disciplines to incorporate digital storytelling in the classroom, and began to branch out to help the more casual user (or someone outside of education) to create digital stories for other purposes, including non-profit work, marketing, or more creative outlets.

Personal Experience with Digital Storytelling

I first embraced digital storytelling as a writing style that embraced both my passion for writing and for visual journalism. Soon, I became convinced that it would be a great medium to teach my composition students. I had struggled with my newly-minted college students – they didn't understand or believe that their ideas, their analysis, and their voice were key to successful writing at the college level. In my experience, digital storytelling allows me to present my ideas while maintaining my voice as a writer, both figuratively and literally, due to the facilitation process and the fact that my speaking voice serves as the backbone of my digital story.

A five-day Facilitator-in-Training Workshop run by the CDS made me question my earlier viewpoint about the facilitation process. I began to see how strongly the CDS' ideology entered into the curriculum I used as well as entered into students' stories. I was in the midst of telling a story that I needed to tell, and I saw it shift and change over the course of the workshop. A few months before this workshop, my mother was diagnosed with Stage 3 B-Cell Lymphoma and was undergoing an aggressive treatment of radiation and chemotherapy in San Antonio, Texas. As an only child with too many commitments in Denver, I was feeling overwhelmed, powerless, and in a constant state of worry about

my parents. I knew I had a story to tell – the story of my mother's cancer and the one tangible thing I felt I was able to do for her: donate my hair for her wig. But, I didn't know how to tell it, the tone I wanted to use in telling it, or who my audience was. Having been a part of the CDS workshops before, I knew that this story was the story that "fit" within the workshop – the stories workshop participants seemed to create tended to be meaningful, of a serious nature, and personal. I wanted to challenge myself with telling a story that fit these parameters – while I loved my previous story about my wedding, it had seemed like a bit of a cop-out because I went for the more humorous, more "performed" story instead of something more heartfelt. The CDS ideology of digital storytelling demands that participants tell a story that is personal – a story that only **that** person could tell – and suggests that using this model will help eke out the story that needs to be told. Knowing this going into the workshop, I allowed the workshop to help decide the content of my story, trusting that the process would help get my story out – and in the right manner.

There were points in this process, however, where I was a bit uncomfortable with the facilitation process – while I understood the process would help my story, I saw how other people, unfamiliar with the process, could feel as if their story was "less-than" or being co-opted by these strangers. This realization of the imperfections of the facilitation process caused me to reflect on my teaching practice. Were my directions, my assignment sequences, my actions, my comments, my feedback helping my students develop as authors, or were they merely appropriating my students' work into something that fit the genre of the assignment I had created? I attempted to find a balance in how I

taught digital argument – showing how the choices students made had rhetorical effects on their audience but ultimately leaving the authorial decisions up to them.

In examining the digital arguments my students were creating and the feedback I was giving them to help them shape their compositions, I began to notice students were adhering to a structure that I modeled – and that few students deviated from the genre conventions they were shown. I became aware, very quickly, that how I presented material dictated how students composed and structured their stories. This is nothing groundbreaking in the composition field – countless studies have connected instruction and directive feedback to student work (Conners & Lunsford; Straub; Cho, Schunn & Charney) – but my experiences in the classroom, along with my experiences in a digital storytelling workshop, made me want to see just what was happening in the world of digital storytelling – and if I could pinpoint how and where my instruction and curriculum began to affect my students' stories and where the line between facilitative and prescriptive fell.

The world of digital storytelling is incredibly small. My entry into this realm was through the CDS, but I had assumed that I was only experiencing a small branch of digital storytelling and that the field existed before Dana Atchley and Joe Lambert made it more public. However, almost all materials about digital storytelling lead back to Lambert and the CDS – citing their influence in history of digital storytelling as well as using their definitions, writing activities, curricular materials, and examples to present methods for creating and facilitating digital stories. This cult of personality is intriguing to me, especially as I began to unpack how the genre features of digital storytelling guidebooks present contextual messages and assumptions.

CHAPTER I

REVIEW OF LITERATURE, TEXT SELECTION, AND METHODOLOGY

This project rhetorically analyzes digital storytelling guidebooks, using genre

theory as the main theoretical lens while also adopting an autoethnographic methodology

to examine my relationship to digital storytelling. This chapter will provide the necessary

background discussion of digital storytelling – as written about in mainstream media and

academia; an exploration of the key concepts in genre theory that best fit my project; and

a look at methodological tool of autoethnographic "writing stories," which I will use to

integrate my personal experiences and observations with digital storytelling in order to

begin showing how the digital storytelling guidebooks are used in the classroom. It also

will describe the methodology I use to select, exclude, and analyze guidebooks for

analysis.

Review of Literature: Digital Storytelling

While there is essentially an entire field of research devoted to computers in the

classroom and multimodal composition[1], digital storytelling is an important star in the

constellation of multimodal composition, though the scholarly research focused on digital

storytelling is significantly less robust. The literature about digital storytelling can be

divided into three broad categories – articles about digital storytelling found in the

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[1] Key scholars in the field of multimodal composition include Gunther Kress, Carey
Jewitt, Cynthia Selfe, Kathleen Blake Yancey, Fiona Ormerod and Roz Ivanič, and Kay
O'Halloran.

popular, mainstream media; books and articles that use a pedagogical approach, offering

a rationale for digital storytelling as well as practical, classroom-based activities and

suggestions on how to execute assignment sequences; and a more theoretical examination

of digital storytelling, an analysis of the texts authors create, and the changes authors

experience while working with this digital stories. Digital storytelling transcends one

specific setting – it has been used as an artistic outlet, in a therapeutic capacity, in

education, and in non-profit work. Therefore, the literature where digital storytelling is

discussed is quite varied, as well. This review of literature illustrates how digital

storytelling moved from a fringe idea in the art world into the mainstream, and then

gained caché and attention in academia, both for its use in the classroom as well as in a

nonprofit setting. I will show that digital storytelling, while relatively new, has found a

place in a variety of fields, and thus warrants further examination, especially in the field

of rhetoric and composition.

Digital Storytelling in the Mainstream Media

     While a review of literature aims to track what has been published on a particular

topic, this review does not typically extend to publications outside of academia. Because

digital storytelling is a relatively new type of communication, however, I wanted to show

how the study of digital storytelling appeared after its use in the mainstream world.

Digital storytelling first was introduced to the world in mainstream media, although it

was not well defined or developed. These articles in newspapers and magazines aimed to

introduce their readership to digital storytelling and to illustrate how storytellers were

using new media to create interesting and compelling stories as well as help promote

events where digital storytelling was happening. In 1995, *Newsbytes* mentions digital

storytelling as a part of Digital World, an exhibition and conference that addresses how information is digitized on a massive scale. A 1996 article in *Daily Variety* mentions the American Film Institute offering courses in digital storytelling but does not elaborate on what digital storytelling is. In 1996, the media begins to pick up on Dana Atchley's work with digital storytelling and his annual festival in Crested Butte. In a *Weekend Australian* article, Fred Harden advances the upcoming festival, writing of Atchley's work and background and then giving it credibility by describing the guest speaker list as the "cream of the digerati," complete with "major games producers, creative film and videomakers and online and interactive program producers" (S07). Other mainstream newspapers write about the Digital Storytelling Festival in subsequent years, citing it as a place where people can learn about "the medium potentially capable of combining film, audio and text into something which powerfully exceeds the sum of its parts" (Naughton). Articles published later began to reference the power of digital storytelling and to share various resources to help readers create their own digital stories. David Zgodzinski, in a 1999 article for the (Montreal, Quebec) *Gazette*, offers a wealth of resources for readers interested in digital storytelling, citing a "digital storytelling bee" on Bubbe's Back Porch, the Digital Storytelling Festival in Crested Butte, and other resources to help people tell better stories. Articles in the early 2000s mark digital storytelling's presence in Wales and a partnership with the British Broadcasting Corporation to produce digital stories (Price).

  As digital storytelling became more well-known, journalists began to highlight the uses of digital storytelling, especially in education and advocacy work. These articles briefly define digital storytelling and then show the effect digital stories have on authors.

This helped lend credibility to the art form as well as to show the practical (and powerful) uses of digital storytelling. The *Korea Herald*, in 2001, profiles an alternative school that uses digital storytelling to help high-school dropouts find self-empowerment and direction (Chee). Other articles show how digital storytelling can help troubled youth, and begin to show the trend of using digital storytelling as a way to work through traumatic events. For example, a 2002 article in the *New York Daily News* discusses digital storytelling's use in easing post-9/11 trauma (Bode), and a domestic-abuse survivor interviewed in a 2003 society article in *The Guardian* speaks of digital storytelling's help in processing her violent past (Tickle). In a 2006 *Jerusalem Post* article, digital storytelling is described as art therapy to help children process experiences with terrorism (Irwin).

Media coverage continued to discuss digital storytelling with articles aimed to educate readers on digital storytelling and to promote upcoming workshops geared toward the public, as well as to highlight its uses in education. The Melbourne, Australia publication *The Age*, in 2004, calls digital storytelling "transformative" and previews available workshops offered (Zion). In a 2009 *Washington Post* article, digital storytelling is touted as "high-tech art," and credited as a way for students to "keep up" with technology while "creating something useful" (Shapira). A *Denver Post* article, also published in 2009, aims to educate readers about the Center for Digital Storytelling in a question-and-answer format with the CDS' Rocky Mountain/Midwest Region Director Daniel Weinshenker. He tells of the CDS' mission to empower authors to learn the technology while owning their stories, highlighting the work the CDS does with nonprofits as well as members of the general public (Martin). A 2010 article follows how

digital storytelling helps refugee children process their experiences, and understand how these experiences in their past make them who they are (Curran). Digital storytelling also moved into the mainstream during the 2011 Arab Spring in Egypt – and a 2012 article calls for readers to produce and upload their stories to 18 Days in Egypt, a project aimed at providing character-driven stories about the Egyptian uprising (iMaverick).

Digital storytelling continues to have a place in the mainstream media, and it is touted as a mainly transformative medium. Articles in large publications are pointing readers to outlets where they can create digital stories, and understanding where they are being pointed (to workshops, nonprofit organizations, how-to guidebooks) is important to process because it situates digital storytelling as a medium that must be facilitated – not a self-guided, insular process. This focus on what digital storytelling can accomplish is significant, as it presents digital storytelling as a creating a story with meaning and impact, not just digitizing a story. By understanding how digital storytelling is being presented to the general public, I can adjust to determine what the general public is anticipating, wanting, and expecting from the digital guidebooks I'm analyzing.

Digital Storytelling Pedagogy

While digital storytelling received a moderate amount of attention in the media, beginning in the mid 1990s, its presence in academic journals and articles did not surface until academics began working with the medium itself. In the early 2000s, digital storytelling was introduced to the post-secondary level, in many cases through workshops offered by the Center for Digital Storytelling. The types of literature about digital media divided into two camps – a pedagogical approach geared toward helping others create

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digital stories, and a theoretical approach, which provided a more close examination of the genre, an analysis of the texts authors created, and the changes authors experience while working with this genre. This literature helped cement digital storytelling in the field, first by disseminating information on how to create digital stories and then by illustrating how these stories were influential and important. By examining digital storytelling in the field, using qualitative research and more deeply analyzing the texts authors were creating, scholars offered credibility to digital storytelling, showing it is worthy of being studied and belongs in academia.

Because I will be analyzing the digital storytelling guidebooks in this thesis, I will only briefly mention them here in this review of literature. These texts explore different uses of digital storytelling and provide steps to help learn digital storytelling for different purposes – to create your own digital story, to facilitate a digital storytelling unit in a classroom, or to implement digital storytelling in nonprofit or advocacy work. Joe Lambert's *Digital Storytelling Cookbook* is a self-published guide used in the Center for Digital Storytelling's three-day workshops. It offers insight into the CDS' mission, a definition of digital storytelling, a series of writing activities to help brainstorm and workshop scripts, and a brief tutorial in using non-linear editing software to produce a digital story. Jason Ohler's *Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning, and Creativity* uses a similar structure and offers similar content, although it is geared toward educators and shows how to implement digital storytelling into a classroom setting. Bernard Robin's article, "Digital Storytelling: A Powerful Technology Tool for the 21st Century Classroom," offers definitions of digital storytelling, an analysis of elements of the genre, and pedagogical tools and techniques to

help educators teach digital storytelling. These texts provide wonderful, although differently focused, rationales for digital storytelling, which allows educators to begin implementing digital storytelling into the classroom. Other guidebooks use similar ways to teach digital storytelling, including Lambert's *Digital Storytelling: Capturing Lives, Creating Community*, Midge Frazel's *Digital Storytelling Guide for Educators, The New Digital Storytelling: Creating Narratives with New Media* by Bryan Alexander, and *Make Me a Story: Teaching Writing Through Digital Storytelling* by Lisa Miller.

The second category of texts in this review of literature attempts to address the "why" question about using digital storytelling in both the classroom and nonprofit work, framing how groups use digital storytelling and the effects of digital storytelling on authorship, learning, and communication skills. These articles provide a rationale for using digital storytelling, and they back up this rationale using qualitative research and data. This type of scholarly research lends credibility to digital storytelling, moving it from a "cool, new" technology into something more substantive and important in the field of composition. These articles examine how digital storytelling fits within the curriculum, (including the skills authors learned by creating digital stories). What sets these articles apart from the mainstream media was their adherence to the academic genre and the use of qualitative data to examine the effects of digital storytelling. Such studies show the effects of digital storytelling on students' communication skills (Gregory and Steelman), and the ability to help ELL students grasp nuances of the English language (Nelson). Other studies illustrated the impact of digital storytelling on at-risk youth, and how the digital storytelling process helped youth gain a sense of authorship and agency (Hull and Katz). Other studies examine the type of atmosphere that is created while

working in digital storytelling, and show how the digital storytelling workshop process can create a strong community in the humanities classroom (Benmayor). By focusing on the impact digital storytelling can have in a variety of settings (educational and community-based) and using the academic article to prove this impact, the authors articulate how digital storytelling is a medium worth studying – and that there is a wealth of information that can be discovered by studying digital storytellers and their stories.

"Cresting the Digital Divide," by Kay Gregory and Joyce Steelman, describes a digital storytelling initiative at Catawba Valley Community College in Hickory, North Carolina. Gregory and Steelman found that communication skills improved, students who had digital storytelling experience in their first-year composition course performed better in subsequent courses compared to students who did not complete a digital storytelling component, and students felt a great deal of pride in their accomplishments after creating a digital story (882). In "Crafting an Agentive Self: Case Studies of Digital Storytelling," Hull and Katz examined two participants with Digital Underground Storytelling for Youth (DUSTY), a community technology center in Oakland, California, that is an impoverished, "educationally grim" setting (44-48). In this case study, they followed Randy, a 24-year-old man, and Dara, a 14-year-old girl, both from Oakland, collecting ethnographic data including the students' writing from that class; two-hour long transcribed interviews with the subjects, the digital stories the students created; and field notes of conversations over a three-and-a-half-year period (49). Hull and Katz illustrate, through the analysis of these artifacts, how digital storytelling can help give people authorship and agency, traits that extend past the classroom.

Other studies hone in on specific subsets of education, examining the effects of digital storytelling on that population. In "Mode, Meaning, and Synaesthesia in Multimedia L2 Writing," Nelson studies the effect of digital storytelling on English Language Learner (ELL) students, examining five freshman ELL students' original digital essays, journal entries, in-class interactions, student interviews, and digital-story-related artifacts, looking for synaesthesia, the "emergent creation of qualitatively new forms of meaning as a result of 'shifting' ideas across semiotic modes." Nelson identifies a quality he calls "Amplification of Authorship," or instances where the students' digital stories began to demonstrate a "deeper, fuller quality of meaning through the synaesthetic process of shifting expression across modal boundaries, i.e. transduction" (65). Nelson's claim becomes more convincing when he shows not only the potential positive effects of digital storytelling but also the negative effects and the yet-to-be-determined but possible effects for ELL students. This case study is one of the first to highlight the possible negative effects of digital storytelling, and the discussion of students using language that is "over-accommodating" to the audience (68-70) begins to influence the academic conversation about digital storytelling and its effects (positive, negative, and yet-to-be-determined) on students.

In "Digital Storytelling As a Signature Pedagogy for the New Humanities," Rina Benmayor, a professor of Oral History, Literature and Latina/o Studies, uses a case study approach, discussing her student Lilly's experience with digital storytelling in the course. She analyzes the language and semiotic choices within the script; shows screen grabs of the digital story to illustrate the types of images Lilly chose as well as how dissolves and transitions create effect; and interviews Lilly about her experiences in the class. She

suggests the digital storytelling process involves sharing personal experiences, which encourages students to "grapple with their lived experience in significant ways" and create "an empowered and safe space to speak out" about their diverse issues. This sharing creates a "process of bonding and cross-cultural alliance" (Benmayor 200).

These examples of scholarly research on digital storytelling and the contrasting findings illustrate how digital storytelling is worth studying more deeply, to understand its implications on those who create digital stories. By examining the stories that authors create and the effects the creation process has on the authors, facilitators can make more educated decisions on how to implement digital storytelling in the classroom. The fact that digital storytelling has been studied in the classroom setting, and done so with sound, qualitative research as well as in-depth textual analysis of digital stories created in these settings, helps show the effects (positive and negative) of digital storytelling and help those wanting to incorporate it into their classroom make more informed decisions about how and why to adopt it.

Digital Storytelling in Nonprofit and Advocacy Work

As digital storytelling moved outside of the classroom and into the nonprofit sector, scholars began to study its effects on authors. This scholarly work is groundbreaking, in that it begins to question the implications of using digital stories to empower members of a disadvantaged community. This examination of privileged/underprivileged is important, as most of the benefits of digital storytelling are anecdotal and not data-based. Using qualitative research to examine the benefits and pitfalls of digital storytelling moves it into a more credible area, where researchers could

more definitively identify what digital storytelling was offering participants and how it affected authors and communities. By showing how digital storytelling initiatives navigate the murky waters of the advantaged (facilitators) helping the disadvantaged, I can show how this field must acknowledge this dynamic between facilitator and facilitated, and then illustrate how the digital storytelling guidebooks are (or are not) taking these power dynamics into consideration.

Many articles examine digital storytelling in foreign countries, illustrating how the implementation of a digital storytelling in a community can help people combat poverty or illness. In "Finding a Voice: Digital Storytelling As Participatory Development in Southeast Asia," Jo Tacchi examines digital storytelling in communities in Asia. In this ethnographic study, Tacchi concludes that digital storytelling can empower poor people in marginalized communities to communicate their voices "within and beyond" these communities (2). While Tacchi's study included other forms of information communication technology (ICT) projects, she focuses on digital storytelling, saying that this form of ICT can help people who otherwise have little access to the media and digital world find and express their personal voice (4). In "Situating Digital Storytelling Within African Communities," Thomas Reitmaier, Nicola J. Bidwell, and Gary Marsden discuss their attempts to create a digital storytelling workshop protocol after an ambitious ethnographic study in tribal South Africa. While aspects of digital storytelling were similar across the communities, providing "sites of collaboration and cultural translation" (666), the authors found that some areas of digital storytelling were not directly transferable to other communities. While this could affect the authors' argument, this moment of candor where the authors admit that it is "almost impossible

not to let our cultural heritage influence or methods, activities, and design decisions" offers a sense of credibility that is not often seen in research or journal articles (667). This admission illustrates that digital storytelling is not a magical, one-size-fits-all application, but that truly understanding the community where it can be implemented can create a better chance for meaningful production.

While digital storytelling has long been used outside of academia, scholars have found that digital storytelling is not only worth studying – it is useful for helping gather and present research findings. This use of digital storytelling in ethnographic research lends it credibility and caché, helping push it past a fringe activity or simple writing exercise into a valid method of presenting knowledge. In "Storytelling in a Digital Age: Digital Storytelling as an Emerging Narrative Method for Preserving and Promoting Indigenous Oral Wisdom," Ashlee Cunsolo Willox, Sherilee Harper, and Victoria Edge argue that digital storytelling is a valid methodological tool for gathering "participant-created, story-centered narratives" that is respectful of the community they were studying and its value on oral history (130). They found the digital stories were a way to gather information from subjects in a less invasive, more personal way; that the individual's digital stories could be examined individually and together as a whole; and that this method allowed for a more democratic gathering of data that worked toward the decolonization of research methods (138). By moving past just studying the effects of digital storytelling and beginning to incorporate digital storytelling as a methodological tool in academic research, scholars are showing how powerful of a tool digital storytelling can be – and offering it a place in academia.

In understanding how digital storytelling has moved from an artistic endeavor into the classroom and then into nonprofit work nationally and internationally, I can begin to examine how the process of digital storytelling is being used in different situations. Because this thesis examines the curriculum used to deliver digital storytelling to these different groups, it is beneficial to see just how widespread it is, as well as to examine if and how the curriculum addresses these different audiences.

Review of Literature: Genre Theory

In this project, I argue that digital storytelling guidebooks, as a genre, present a cohesive history and ideology of digital storytelling that transfers into the types of stories readers of the guidebooks create, and this genre becomes restrictive, dictating how readers will create and facilitate digital stories. The features of genre theory that are most relevant to my analysis of digital storytelling guidebooks are genre as ideology (Miller, Coe, Bazerman, Devitt); genre systems (Bazerman, Swales, Yates & Orlikowski), where genre is flexible and shifting over time; genre as communicative act (Bazerman, Berkenkotter and Huckin, Askehave, Swales, Goodwin); and genre analysis in guidebooks and composition classrooms (Goodwin, Sullivan, Bawarshi, Wardle). These theoretical lenses allow me to show how the guidebooks, while different, fit within a genre, and how the genre features the authors include present a shared philosophy of what digital storytelling should be and how creators should create digital stories and feel about the process.

A main aspect of my argument emphasizes how different genre features of digital storytelling guidebooks present an underlying ideology of what digital stories should

accomplish. Carolyn Miller's work marked the beginning of examining genre with a rhetorical studies lens and one of the first instances where genre is linked to a particular ideology. In "Genre as Social Action," Miller, after briefly showing previous approaches to genre (mainly Frye, Campbell and Jamieson's applications of genre analysis), illustrates how a genre "becomes a complex of formal and substantive features that create a particular effect in a given situation" (22). To Miller, her definition of genre mandates that genre is based in rhetorical action and gains meaning from situation and social context; genre can be interpreted through rules; genre is distinct from form; genres "constitute the substance of our culture life"; and genre connects the public and private spheres by mediating "private intentions and social exigence" (31). Miller suggests using these features to evaluate genre claims, and discusses ways in which a genre claim can fail. This theory is important to my genre analysis, as I argue that the digital storytelling guidebooks use form, content, and function to align them to a genre and promote a specific ideology.

Ten years after writing the seminal "Genre as Social Action," which defined a new way to define and rhetorically analyze genre, Miller revisits her ideas about the importance of genre in "Rhetorical Community: The Cultural Basis of Genre" and reexamines her earlier concept of "cultural art[i]fact," providing a more in-depth definition of the term. This new explanation of culture artifact is key to my project because by examining digital storytelling guidebooks as cultural artifacts, I can see how the guidebooks do more than just teach the reader how to create digital stories. I then can argue that the patterns that the genre offer are significant and embed the text with deeper meaning. After reflection, she suggests that artifacts "literally incorporate knowledge –

knowledge of the aesthetics, economics, politics, religious beliefs and all the various dimensions of what we know as human culture" (69). The creator embeds all of this knowledge into his or her compositions, and then readers of these compositions must "reconstruct the knowledge that it takes to see these patterns as significant and as interrelated" (69).

Other genre theorists suggest that, as authors work within a genre, they begin to adopt that genre's ideology. Richard Coe, Lorelai Lingard and Tatiana Teslenko, in "Genre as Action, Strategy, and Differance: An Introduction," argue that the "rhetorical dances" authors use while writing a genre-specific text shape their beliefs and values. The act of learning and performing the formal and strategic differences of genres can cause authors to "accept the social deferences they embody and thus the social hierarchies in which those genres participate" (4). Charles Bazerman echoes this phenomenon, stating that writing in genres exposes authors to "all the feelings, hopes, uncertainties, and anxieties," and the authors build identities based on those thoughts and experiences. Thus, genre "shapes intentions, motives, expectations, attention, perception, affect, and interpretive frame" (14). While writing genred texts contribute to an author's identity, this process (and reflection on how the genre is affecting identity) also contributes to the evolution of the genre itself, "influencing others to perceive and act in the communicative world in new ways" (Bazerman 17). Because the genre of digital storytelling guidebook and its influence on how authors create compositions that fall within the genre of digital story are so intertwined, using Bazerman's theory to examine digital storytelling guidebooks and see how it shapes intentions is an important component of my project.

Another facet of genre theory that is relevant to my project is the cyclical nature of genre – how working within a genre begets more of that genre. As authors create digital storytelling guidebooks that fall within that genre, they become more indoctrinated in what their guidebooks are preaching, and the guidebooks then reinforce that ideology. Writers, when working within a genre take up that genre's ideology, and the genre then reinforces that ideology, particularly if the writer is unaware of the genre's ideology (Devitt 339). Authors who adopt a genre's ideology become part of what Miller calls a "rhetorical community," and genre and narrative help keep the community from dissipating. "Rhetoric provides powerful structurational resources for maintaining (or shoring up) social order, continuity and significance. Figures make connections that otherwise can't be made; narrative imposes intelligibility on past events; genres impose structure on a given action in space-time" (Miller, "Rhetorical Community" 75). The digital storytelling community is a small community – as seen in the interactions between the authors and texts. These guidebooks (and the commonalities between them, especially in the resources they give and the cross-referencing between authors) create a tight-knit community. Anis Bawarshi suggests that genre and invention work in a symbiotic way and "help us function within particular situations at the same time as they help shape the ways we come to know and organize these situations" (24). I argue that digital storytelling guidebooks, as a genre, help shape readers' views of digital stories and what they should be and accomplish while also helping them create the digital story product.

While adopting the ideologies within a genre can be beneficial to authors, because genre can be constructed from a position of power and institutionalization, Anthony Paré

is wary of how genre can suppress individuals. In "Genre and Identity: Individuals, Institutions, and Ideology," Paré discusses how the forms and structures of genre can seem natural and inevitable, but that institutional genres are constraining and "conserve and standardize and usually offer the individual writer little room to improvise" (59). He examines social work texts and the features of the genre that eschew personal pronouns for professional third person. This textual feature illustrates how this institutional genre creates an "erasure of self" that creates a professional persona and locates the learner anonymously within the institution's naturalized ideology" (68). While the main players in the digital storytelling world come from a place of empowerment instead of suppression, I argue that the insular nature of the digital storytelling world (especially in where the field places Lambert and the Center for Digital Storytelling) can be a bit suppressing to authors who use these guidebooks.

The Flexibility and Interconnectedness of Genre Systems

The guidebooks I have chosen to analyze comprise a genre system, as they are a collection of texts that illustrate the dynamic and flexible nature of genre, shifting and changing as digital storytelling becomes more popular and present in the field. The guidebooks, in their form (organization of information, structure and order of sections) and content (history of digital storytelling, discussion of story structure, examples of digital stories), have similarities and all fall under the genre of "digital storytelling guidebook." These guidebooks can also be considered part of a genre system because there are subsets within the genre, based on the text's audience and their needs within the digital storytelling guidebook. Analyzing texts within the scope of a genre system allows

me to see how the guidebooks interact with each other and communicate ideas to the readers who use the genre. The key scholars who use genre systems are Bazerman, Yates and Orlikowski, Medway, and Berkenkotter and Huckin, and they argue that genre systems function to offer insight to readers, create organizational structure, work intertextually, and establish a hierarchy between texts that exist in a genre system. By parsing these theorists' work, I can show how digital storytelling guidebooks operate with a genre system and how that system functions for the reader.

As rhetoricians and genre analysts continued to look at genre, the definition and function of genre expanded to include the idea of genre serving as a communicative act (Bazerman, Swales, Yates & Orlikowski). Genre analysts recognized that while examining an individual genre could yield insight to the community that utilizes that genre, exploring how genres interacted with each other could shed light on "norms, practices, and ideologies" (Yates & Orlikowski 103). This study of genre systems offers genre analysts a way to see how genres work independently and together. These systems create an organizational structure for a community, "providing expectations for the purpose, content, form, participants, time, and place of coordinated social interaction" (104). By examining digital storytelling guidebooks, both independently and how they interact, I can determine how the field is structuring the digital storytelling community.

Digital storytelling guidebooks, while containing very similar content, can be structured in different ways, making strict genre analysis tricky. Peter Medway argues that the idea of genre "needs to be fuzzy" and that "genreness" can range from "tightly defined" to "baggy and indeterminate" (141). This flexibility allows users of the genre to truly define how it is most useful and meaningful to their particular situations and

identities. Medway's latitude for "fuzziness" makes it easier to define the genre while focusing on meaningful ideas. While Medway's definition of genre focuses mainly on the single text, other analysts study genre in relation to other texts. Berkenkotter and Huckin take the idea of genre systems further, suggesting that examining genres within the context of other genres allow genres to be "flexible and dynamic, capable of the modification according to the rhetorical exigencies of the situation" (501). They discuss identifying genre systems by examining their "intertextual activity," suggesting that texts within a genre system are "responsive to, refer to, index, or anticipate other texts (Berkenkotter 330).

In examining my digital storytelling guidebooks, I found that most texts referred back to Joe Lambert and the Center for Digital Storytelling, and that Berkenkotter had experienced a similar phenomenon while analyzing the Diagnostic and Statistical Manual of Mental Disorders (DSM). Berkenkotter defined the DSM, a manual used by a variety of mental health professionals, as a "meta-genre, which informs and organizes a "constellation of professional activities (and their genres)" (339). In the case of the DSM, Berkenkotter argues that, due to the sheer amount of professionals who rely on the text, the DSM holds a "suasive force" that can be seen in the variety of texts that refer to the text and that published to help professionals use the manual (340). By identifying the "suasive force" of Lambert and the CDS, and identifying how and where the digital storytelling guidebooks were presenting this force, I can understand more about the genre of digital storytelling guidebooks as well as the emphasis they place on ideology, process, and power.

<u>Genre as Communicative Act</u>

While writing within a specific genre allows for writers to demonstrate professional knowledge and develop an identity around that knowledge, genre also provides an opportunity for writers to develop communication skills, both personally and in communicating in the world around them (Bazerman 17). When examining digital storytelling guidebooks, using this dual-functionality lens can aid in identifying and understanding these multi-faceted messages and how they serve multiple purposes – to disseminate the ideals and ideology of digital storytelling while offering the nuts-and-bolts, how-to-create a digital story information. The key scholars who examine genre as communicative act are Berkenkotter and Huckin, and Askehave and Swales. By looking at this lens of genre theory and examining recent articles where authors applied this theory in analyzing other guidebooks and textbooks, I show how this theory can be applied to examining digital storytelling guidebooks.

Berkenkotter and Huckin suggest that genre knowledge is a form of "situated cognition" and can develop over time as writers participate in the communicative activities of the genre (477). They also argue that genre is closely tied to community, signaling "a discourse community's norm, epistemology, ideology and social ontology" (477). Digital storytelling guidebooks are almost inseparable from the digital storytelling community, and this analysis of the genre can help identify the norms and ideology present within the community. Inger Askehave and John Swales examine how discourse communities shape a genre and how genre analysts, by identifying the genre's discourse community, can examine a genre's communicative purpose. This communicative purpose helps situate the genre within a community, giving the genre an "internal or schematic

structure" while also allowing the analyst to "retain and maintain a 'narrow' concept of genre" (198). Because my goal is to show how digital storytelling guidebooks perpetuate specific philosophies and actions within the digital storytelling community, being able to show the communicative purposes in the guidebooks is imperative.

Giovanni Parodi uses Askehave's and Swales' idea of communicative purpose when analyzing the textbook genre, adopting a moves analysis approach, which operationalizes a text into particular segments and identifies the communicative purposes of each (198). This study examines the organizational structure of textbooks across several disciplines, identifying the communicative purpose of the textbooks' moves and steps, analyzing on macro- and micro-levels. Moves analysis offers a way for me to examine the digital storytelling guidebooks on both this macro and micro level, as well as to define specific sections of texts and determine the rhetorical moves they make.

Another idea key in my genre analysis is to mark the multiple functions genre features serve. Digital storytelling books function as a how-to guide as well as a way to impart the philosophy behind digital storytelling and to encourage readers to create the types of digital stories that the authors deem appropriate. Genre theorist Jill Tomasson Goodwin tackles this idea of dual function, by redefining Miller's idea of "pragmatic dimension. " She shows, while genres can create community and influence ideology, they also can present different threads of communicative acts. Goodwin examines pragmatic dimension while analyzing the genre of psycholegal reports from a Canadian civil court case. Goodwin first redefines Miller's ideas of strategic function and pragmatic function. Goodwin suggests that the strategic function helps "foreground objectivity," while the pragmatic function keeps the subjective, tactical dimensions in the background (169).

Goodwin examines the arguments found in these reports, and, using this lens of dual-functionality, also looks at the arrangement, layout, and language of these reports and the rhetorical functions they serve. In this project, I utilize this idea of dual-functionality, searching for the strategic and pragmatic function of genre features in digital storytelling.

Genre Analysis of Non-Educational Guidebooks

While there are no published genre analyses of digital storytelling guidebooks, there are a few published genre analyses that examine handbooks on other subjects with a solely genre analysis lens. These articles have helped give me insight in the various ways I can accomplish my analysis using genre theory as well as models that incorporate theoretical lenses outside of genre theory. Berkenkotter uses genre analysis to examine the DSM-IV, a handbook on psychological disorders, using genre systems as a main lens; Goodwin jointly examines a handbook on psycholegal documents and the documents produced using said handbooks using the pragmatic/strategic function lens. By seeing how these authors approach genre analysis while examining these guidebooks, I can apply the same theoretical lenses to digital storytelling guidebooks.

There are other interesting analyses that examine more obscure handbooks, as well, however these authors do so using a combination of genre theory and critical discourse analysis. These articles illustrated how genre analysis works on a multi-level function, and that additional theoretical lenses may need to be used to be able to examine genre texts at a closer level. For instance, in "Dysfunctional Workers, Functional Texts: The Transformation of Work in Institutional Procedural Manuals," Francis Sullivan uses genre analysis and systemic linguistics to examine the differences between governmental

manuals that IRS employees use and the reference books that serve as translations for the manuals. Likewise, Beverleigh Quested and Trudy Rudge, in "Procedure Manuals and Textually Mediated Death," use a combination of discourse analysis and genre analysis to examine language and communicative acts in hospital procedure manuals. Other articles examine writing curricula (although not digital writing) but choose to not utilize genre at all. Shelly Stag Peterson, in "An Analysis of Discourses of Writing and Writing Instruction in Curricula Across Canada," examines writing curricula and textbooks using discourse analysis instead of genre analysis. In seeing the range of ways that academics examine texts, I was inclined to frame my project using genre theory as my primary theoretical lens, but then adding in aspects of critical discourse analysis to more closely analyze elements of the digital storytelling guidebooks.

Implications of Teaching Genre

        In previous sections of this literature review, I've discussed various ways that scholars have approached genre theory. Another important aspect to genre theory is the problem of teaching a genre, especially in the classroom. Often times, in genre analysis, there is much emphasis placed on what the genres do – and not how people use the genre (and what they're attempting to accomplish). In studying the genre of digital storytelling guidebook, I want to illustrate how the use of these guidebooks can affect writers – and that facilitators should use these books with caution, especially when teaching writers to create within the digital storytelling genre. Key scholars who have examined the problems of teaching genre include Devitt and Wardle. Devitt suggests that, while genres are embedded in ideologies, a teacher cannot begin to address, teach, or even personally

identify, all of the ideologies that encompass a genre. These genres can then easily become watered down, focusing mostly on the forms and features the genres possess, "reducing the rhetorical to the formulaic" (340). She promotes using more robust genre pedagogy that explicitly teaches particular genres, antecedent genres, and critical genre awareness (342). This approach honors the rhetorical aspects of genre, examining context, form, and the issues surrounding genre theory itself. Elizabeth Wardle, in "'Mutt Genres' and the Goal of FYC: Can We Help Students Write the Genres of the University?" argues that first-year composition students are not able to transfer the knowledge about writing for specific genres to other courses in the university, and that it is more important to teach "about" writing than to teach "how to" write. Wardle explores the importance of exigence in recent genre theory and states that "genres arise when particular exigencies are encountered repeatedly." But she acknowledges that the exigence is not sufficient, and people must "be attuned to the specifics of the current situation in order to employ the institutionalized feature of the genre effectively – or, in some cases, throw them out" (768). When examining the digital storytelling guidebook genre, I will look for places where the books shift from teaching the "about" to the "how to," and what these moves accomplish for the reader, the facilitator or author, and ultimately, the field of digital storytelling.

Methodology/Selection of Texts

Methodologically, this project has been guided by genre analysis that identifies genre features, examines how these features perform rhetorical moves within texts and then analyzes those moves using both textual and contextual lenses. My search for

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guidebooks was shaped by Bazerman's call for defining a sample that is "substantial but manageable (327), and Medway's idea of a "fuzzy genre," where genre is less rigid.

List of criteria for text selection
• **Common definition of digital story:** A short, digital composition that includes a personal narrative, images, voiceover track, and audio soundtrack • **Purpose:** Intended use is for educators • **Software:** Does not promote, endorse, or focus on a specific type of software with which creators can produce digital stories. Discusses software in a more general manner • **Publishing date:** Published in the year 2010 or later • **Publisher:** Published by an academic press or imprint

Figure 1.1: Description of Text Selection

An initial search for digital storytelling guidebooks yielded a large corpus that varied greatly in content, focus, intended audience and purpose. In order to keep my sample size reasonable, I worked to categorize the different guidebooks and find a way to narrow my sample to a more manageable and focused set of texts. In choosing my texts for this genre analysis, I examined guidebooks for a common definition of digital storytelling, an explicit statement that showed the intended audience was for educators, a recent publication date, and an academic press or imprint as their publisher (See Figure 1.1, Table 1.1).

After completing an initial search for digital storytelling guidebooks, I found that there were several types of books, each written for a different audience. Some guidebooks were geared toward K-12 educators, offering a definition of digital storytelling and showing how they could fit within the standards-based outcomes and curriculum dictated by school districts, states, align with the (now-defunct) No-Child Left Behind mandates, and relate with the Core Common Standards. Some guidebooks were geared toward multiple types of users, including people wanting to create digital stories as genealogy projects, for art therapy, or to highlight non-profit work. Other guidebooks

showed the casual user how to manipulate technology to create digital compositions

(including digital stories as I defined them). As my focus was on using digital storytelling

in the classroom, understanding that guidebooks served different purposes was helpful in

determining the genre I was analyzing was the digital storytelling guidebook that offered

curricular guidance for creating and facilitating digital stories.

Another issue I encountered in my search was the varying interpretations of what

a digital story entailed and accomplished. I excluded several interesting texts because of

this difference in how authors interpreted what constituted a digital story. In some texts, a

digital story was anything digital that told a story. In others, digital stories had to meet a

list of criteria in order to truly be considered a digital story. Because these guidebooks all

worked under a different definition of what a digital story was, I first began excluding

texts by definitions that focused solely on the "digital" aspect. For instance, several texts

defined a digital story as anything that was digital – a video game, information kiosk,

fictional movie. Because I was interested in how these guidebooks affected the author

(especially in their directive nature in encouraging authors to write about personal

Table 1.1: Selection Criteria for Digital Storytelling Guidebooks

Author	Common Definition of Digital Story	Marketed to Educators	No Focus on Software-specific Content	Published in 2010 or Later	Academic Press or Imprint
Adobe Systems	•	•			
Alexander	•	•	•	•	•
Frazel	•	•	•	•	•
Handler-Miller			•	•	
Lambert	•	•	•	•	•
Lambert (*Cookbook*)	•	•	•	•	
Microsoft	•	•		•	
Miller	•	•	•	•	•
Ohler	•	•	•	•	•
Phillips		•	•	•	•
Porter	•	•	•		

experiences), I narrowed the definition of digital storytelling to digital compositions that included a personal narrative, images, voiceover track, and audio soundtrack.

In searching for texts, I attempted to find guidebooks that were online or available for free to the general public. I was surprised to find a dearth of these types of materials – ironically, there is a significant absence of "digital" digital storytelling guidebooks. As digital storytelling is touted as a truly democratic experience – with organizations heralding digital stories created by the people for the people – it is curious that there is not free access to the curriculum to help the masses learn and experiment with this form. There are a few program-specific e-guidebooks, published by Adobe and Microsoft; however, these deal more with the nuts-and-bolts technological aspects of digital storytelling. Also, because of their close affiliation with the software a creator would use to produce the digital story, I felt uncomfortable analyzing them alongside books that were not software-specific. For instance, the e-book *Tell A Story, Become a Lifelong Learner*, written and published by Microsoft, spends a majority of the text showing how students can create digital stories using PowerPoint. Adobe Systems published a digital photography and video guide for educators that included a chapter on digital storytelling; however, because it was published in 2008 and included only one chapter on digital storytelling, it did not meet my criteria for inclusion.

Very few of the guidebooks I ultimately selected had electronic editions published alongside the print editions. Wherever possible, I analyzed Kindle editions (my e-reader of choice, as it works on multiple platforms, including the Kindle, iPad, and Mac desktop) and the print editions of the text, noting where authors utilized the technology to link to digital examples of concepts they describe in-text. Essentially, there were few

differences from the print and Kindle texts – in print, the authors reference a website as an additional resource, and in the Kindle text, that reference is a hyperlink to the website, where the reader can immediately access the information. I found that the Kindle versions did not significantly vary from the print editions. This would be an area worth further study, especially as authors and publishers begin to recognize how e-editions can break down the issues with discussing technology in the stationary medium of print.

An initial search for digital storytelling guidebooks that were most frequently referenced and reviewed yielded two guidebooks: Joe Lambert's *Digital Storytelling Cookbook* and Jason Ohler's *Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning, and Creativity*. While Lambert's guidebook included all of the genre features of a digital storytelling guidebook, I chose to exclude this text, and instead analyze Lambert's *Digital Storytelling: Capturing Lives, Creating Community* because it was a newer edition, published by a professional press, and more readily available to members of the public (rather than only to those who were participating in CDS-sponsored workshops). As there was much overlap in the material presented in both of Lambert's text, I felt comfortable excluding the *Digital Storytelling Cookbook* altogether. I chose to analyze Ohler's new edition of the text, published in May 2013, to be able to see how he addressed newer aspects of technology and social media and integrated technology into the book. While much of the book is unchanged, there were expanded online resources for the reader to be able to see Ohler's examples in action.

After wading through the other digital storytelling guidebooks and eliminating texts that did not fit my criteria of consistent definition of digital story, geared toward educators, published by an educational press or imprint, and recent publication date, I

arrived on a sample of five texts to use in this genre analysis. The texts, and a brief description of each, are highlighted below:

- *The New Digital Storytelling* by Bryan Alexander: This text offers a history of digital storytelling and argues that we are currently in the second wave of digital storytelling, where technologies and social media have transformed digital storytelling as we know it. Alexander organizes this text to first look at the history, then at how digital storytelling can be reframed by using the new technologies around us. The rest of his text discusses ways to brainstorm, organize and write a digital story; how educators can facilitate digital storytelling in their classrooms; and ways to look ahead at the next wave of digital storytelling – and how to prepare and adopt new technologies and ways of telling stories digitally. The guidebook, published by Praeger, is 275 pages.

- *Digital Storytelling Guide for Educators* by Midge Frazel (print and Kindle editions): This text, published by the International Society for Technology in Education, offers a bit of background on digital storytelling, but its main focus is to present educators with ways to introduce, teach, and assess digital stories across the curriculum. The book offers many resources and support for those who aren't familiar with digital storytelling or who aren't comfortable with technology. It is 190 pages and is available on the Kindle as well as in print.

- *Digital Storytelling: Capturing Lives, Creating Community* by Joe Lambert (4th edition and Kindle edition): This text, recently updated in 2013, is considered a key part of the digital storytelling canon. Written by the founder of the Center for Digital Storytelling, this text offers a deep history of digital storytelling with a

focus on the purpose and power of digital stories. Lambert then offers a how-to

section, describing how to create digital stories and how to facilitate others'

digital storytelling processes. He also provides context, showing how digital

stories can be applied in various fields, from education to advocacy work. The

guidebook, published by Routledge, is 224 pages. There is a Kindle edition

available.

- *Tell Me a Story: Teaching Writing Through Digital Storytelling* by Lisa Miller:

  This 102-page guidebook is geared toward K-12 educators. It introduces the

  concept of digital storytelling and shows how it can be incorporated into a

  classroom setting. The book, published by Stenhouse Publishers, offers a rationale

  for using digital storytelling and aligns it to teaching standards and outcomes. It

  offers a guided curriculum for the reader to use, from assignment prompts,

  activities to facilitate the writing process, to methods of assessing student work.

  Miller refers to actual examples of student work and allows the reader to easily

  view these examples by including an accompanying CD.

- *Digital Storytelling in the Classroom: New Media Pathways to Literacy,*

  Learning, and Creativity by Jason Ohler: In this 304-page book published by

  Corwin Press, Ohler discusses the history and genre of digital storytelling and

  then illustrates best practices for educators wishing to implement digital

  storytelling in their classrooms. Eleven out of fifteen chapters in the book show

  ways to teach digital storytelling and then give specific techniques for

  incorporating it in the classroom, including an assignment sequence to guide

  students through the composition process, tips on software, rubrics for

assessment, and handouts. A Kindle edition of this book was not made available until late June of 2013, after this thesis was completed.

Methods and Procedures for Genre Analysis

In this thesis, I use a variety of analytical methods to identify and make claims about the digital storytelling guidebook genre, including textual and contextual approaches to genre analysis, critical discourse analysis, and reflexive ethnography to show how the genre of digital storytelling guidebooks can affect an individual author's story and process.

This project is grounded in using a descriptive analysis of genre features, while being "critical of the implications" of what I find (Freedman and Medway 11). I look for ways to examine both the "form" and "content" of the guidebooks, identifying the "observable and physical linguistic features of the text" as well as the "social motives, themes, and topics being expressed in the communication" (Yates & Orlikowski 301). I attempt to use both textual and contextual approaches of genre analysis to illustrate how the genre features illustrate the "relationship" between genre and power (Schryer 74). I also adopt Schryer's call to examine closely not only the guidebooks' in-text features using "close analytical readings" but also include participant accounts using the texts. In analyzing, textually, how the digital storytelling guidebooks formed a genre, I examined the guidebooks using a close reading, identifying regularities of structure, rhetorical moves, and styles (Paré and Smart 147-8). Contextually, I examined how the genre is produced and received and how "agents strategically use genres and their resources in specific contexts" (Schryer 74). This contextual approach also allows me to examine how

the guidebooks work together within a genre system, and to see the intertextuality between the guidebooks.

After identifying key features of the genre, I knew I would need to do a deeper textual analysis, looking at specific parts of speech. To do so, I borrowed aspects of critical discourse analysis, using Fairclough's Dialectical-Relational Approach, which examines linguistic features of texts and the contextual ramifications of those features (Wodak & Meyer 27). Using Critical Discourse Analysis as a methodological tool in genre theory is appropriate, as CDA is derived from a variety of theoretical background and thusly informs a variety of theories. CDA also places emphasis on "the context of language" (Fairclough & Wodak), which is also echoed in genre theory. By adopting a methodological tool to examine some of the more micro-textual aspects of the guidebooks, I can ground my findings in more quantifiable data. This CDA-approach also calls upon Halliday's functional examination of pronouns, which offers a way to examine the specific use of personal pronouns that I identified as a genre feature of digital storytelling guidebooks. I utilized digital copies of the text (mainly Kindle versions, where available) to capture portions of text digitally and import them into a word processing document, where I could find and count pronouns and calculate the percentage of pronouns used in a given sample of text.

Autoethnographic Research Methods

While I was not able to, in this thesis, study the direct effect of the digital storytelling guidebooks on students' work, I found that I could (and should) discuss my own experiences with the guidebooks, both as an author and facilitator and examine how

my work was shaped by the curriculum and ideas I'm analyzing in this thesis. I use a reflexive ethnography approach to analyze my experiences and a digital story I created using the CDS' curriculum, which means I reflect on my experiences in writing and facilitating digital stories and analyze a digital story text I created. I am an active participant in these actions, and reflexive ethnography offers a grounded way for me to analyze these actions while still honoring my experiences, my feelings, and my observations. Digital storytelling guidebooks prescribe the facilitation process, but by adopting a reflexive approach, I can examine my experiences – as writer, facilitator, facilitated –to illustrate how these experiences affected the text in its various incarnations.

In non-autoethnographic approaches, researchers often attempt to avoid inserting their experiences and feelings into their writing, using language that is often void of description, emotion, and life. A proponent of reflexive ethnography, Carolyn Ellis argues for academic writing that is emotive and heartwrenching, that it should "take the reader by the throat, break her heart, and heal it again" (676). Ellis promotes the use of narrative to make academic writing more accessible, interesting, and useful to a larger audience. Sociologist Laurel Richardson echoes this sentiment and suggests using "writing-stories," narratives that "situated [her] sociological work in academic, disciplinary, community and familial contexts" (34). In this project, I include a "writing-story," separated into prologues for each chapter of analysis. I use these narratives to preview the complicated issues that I found within digital storytelling guidebooks as well as to give a face (and real-life example) to the problems within the facilitation process.

Critics of the autoethnographical and reflexive approaches question the ability for impartiality and truth and argue that the authority of the ethnographer is challenged in reflexive ethnographies (Denzin). One can argue that truth is subjective, however, and that researchers present a varied truth when interpreting and presenting material, becoming an, in essence, an "ontological narrator." Richardson argues that because language is so closely tied to one's subjectivity (and that language can be interpreted in a variety of ways due to its discursive nature) one's "subjectivity is shifting and contradictory, not stable, fixed, rigid" (36). Richardson also suggests that no matter the discipline, people are always writing about their lives, although at times they "disguise this through the omniscient voice of science or scholarship" (34). Ellis is less concerned with the appearance of impartiality, suggesting that there is "no single standard of truth" (675). Adrienne Reis, in "Bringing My Creative Self to the Fore: Accounts of a Reflexive Research Endeavour," defends her use of the writing-story model to discuss her research about the environmental impacts of hunting, suggesting that a "reflexive and embedded methodology can be conducive to creative approaches to research" (3).

Having had experience in writing about my own "tribe," I understand the fine line between bias and impartiality. My first inclination, when talking about myself and my work, is to defend the way I have done things. However, after working in both journalistic and scholarly pursuits and recognizing the need to be critical in order to offer constructive feedback on a subject, I feel that I have the ability to be critical of myself and my work – and that, by having both the knowledge of my intention and the reception of my work, I can present a more robust representation of my experiences. This writing-story model will show how digital storytelling guidebooks are used in real practice, and

how their direction can not only change the digital story itself but also shape how I

approached, wrote, revised, and processed my story.

CHAPTER II

ANALYSIS OF THE HISTORY OF DIGITAL STORYTELLING

Sitting around the table, I began to doubt myself. Fellow workshop members brought stories of great importance – a recovery from a traumatic spinal surgery; coming to terms with an abusive father; the heartbreak caused by an unfair and unfeeling immigration law. I signed up for a digital storytelling workshop in order to learn more about the medium, but I didn't have a story to tell. I only knew it was an opportunity to finally use the photos from my wedding to commemorate that day. My story about the inability to plan every detail for my wedding was humorous. The facilitator questioned why I thought it would be a good fit for digital storytelling, as opposed to a more traditional storytelling platform, like The Moth radiocast or This American Life. I didn't have a good answer, and that made me realize how my story didn't completely jell with the Center for Digital Storytelling's mission.

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Many how-to guidebooks do not provide a historical background of the field – a book teaching someone how to garden doesn't often describe the history of gardening – and this dedication to providing a historical look at the field over time is a genre feature of digital storytelling guidebooks. While the presence of a history itself is the genre feature, more telling is the fact that this history is similar across the guidebooks. The authors state that digital storytelling, which combines personal narrative with multimedia features like images and music, was a movement that began in the early 1990s, with Dana Atchley's work and what would become the Center for Digital Storytelling. They trace the CDS' work with individuals, educators, and non-profit organizations and show how digital storytelling became a viable form of writing over time.

Key Phrases
• References to Center for Digital Storytelling (CDS) • References to "early pioneers" including Joe Lambert, Dana Atchley, and Bernajean Porter • References to early examples of digital stories • References to early software used to create digital stories

Figure 2.1: Key Phrases Used to Describe History

In this section, I suggest that the inclusion such histories of digital storytelling creates an emphasis on the educational and cultural impact of digital storytelling, which in turn shapes the digital stories that guidebook users create and facilitate. However, this inclusion of (a shared) history de-emphasizes the fact that there are different ways to accomplish what digital storytelling aims to accomplish – empowerment, a strengthened sense of identity, clarity – and that perhaps there are other goals that digital storytellers wish to accomplish. It also creates a common view/history of digital storytelling that, at times, is too homogenized and from a place of privilege. In this section, I first identify how the digital storytelling genre requires each guidebook to present the history of digital storytelling. I utilize a genre system approach in identifying instances of this genre feature, embracing Medway's idea of a "fuzzy genre," where there are variances present. I then illustrate how these features embed this ideology of empowerment, and how my experience in learning the history of digital storytelling in workshops affected my digital storytelling process and compositions.

Shared History of Digital Storytelling

Each digital storytelling guidebook offers a similar history of digital storytelling (See Figure 2.1), harkening to its modest beginnings with Atchley and Lambert in Berkeley, with a few variations in the method of delivery of this history. Some authors include an explicit discussion of the history, organizing it into a separate chapter or

section, while others embed the history within the how-to portions of the guidebooks. No

matter how the authors integrate this historical background into the digital storytelling

guidebooks, this inclusion of the history of digital storytelling is deliberate, and it lays the

groundwork to educate (and even indoctrinate) future authors and facilitators of digital

stories of the importance of digital storytelling – and to encourage these creators to create

digital stories that follow in the footsteps of the historical models.

All of the digital storytelling guidebooks I analyze point to the Center for Digital

Storytelling as the beginning of digital storytelling, as I have defined it, although the

authors accomplish this in different ways. In *Digital Storytelling: Capturing Lives,*

Capturing Communities, Joe Lambert gives the background of how he discovered adding

digital media to storytelling when working with artist Dana Atchley, and ultimately

founding the Center for Digital Storytelling. Bryan Alexander, in *The New Digital*

Storytelling: Creating Narratives with New Media, traces its origins to digital gaming,

interactive fiction, and emailed, chain-mail-type stories[2]. While his idea of the origins of

online digital storytelling predates Lambert's historical account of digital storytelling, the

timelines line up when Alexander cites Lambert and Atchley's work in digital storytelling

in the 1990s.

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[2] Alexander argues that the omnipresent email forwards sent by well-meaning friends and
family members are an early form of digital storytelling that is "deeply social" and the
inclusion of "embedded email message headers narrates one item's passage through
people connected by school, work, or friendship" (20). Victims of Nigerian financial
scams or exasperated daughters-in-laws slogging through full in-boxes may beg to differ.

**Table 2.1: Author Participation in
Center for Digital Storytelling Workshop**

Author	Participated in CDS Workshop
Alexander	Yes[3]
Frazel	Undetermined
Lambert	Yes[4]
Miller	Yes[5]
Ohler	Undetermined[6]

Unlike Lambert and Alexander, the other authors do not begin their guidebooks with separate chapters about the history of digital storytelling. In *Digital Storytelling in the Classroom: New Media Pathways to Literacy,* Jason Ohler sprinkles in background information about the key players in digital storytelling and by giving examples of early digital stories and showing how they fit within the scope of digital storytelling as a field. Midge Frazel adopts this approach, as well, referring to early pioneers of digital storytelling (including Lambert), and listing online web resources that reference those pioneers and their work. In this grouping of guidebooks, Lisa Miller is an outlier, in that she doesn't explicitly reference digital storytelling outside her world at all, instead discussing her experience with digital storytelling and how her practice changed over time. There are hints of this shared history, however, including her participation in a storytelling workshop facilitated by the Center for Digital Storytelling (See Table 2.1).

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[3] "I created my first digital story in 2003. Two brilliant teachers from Berkley's Center for Digital Storytelling led a workshop at the Center for Educational Technology in Middlebury, Vermont" (Alexander xi).

[4] As Lambert is one of the founders of the Center for Digital Storytelling, he has participated in and facilitated hundreds of workshops.

[5] "This list [developed by the Center of Digital Storytelling] has been adopted by many; I followed it when I put my first digital story together during a CDS workshop" (Miller 15).

[6] Ohler doesn't specifically mention attending a CDS workshop, but including the CDS in the acknowledgements suggests that he has worked with them in the past.

The fact that all roads lead back to the Center for Digital Storytelling indicates that the

CDS is a main part of the history of digital storytelling – helping create believers of the

medium as well as advocates for its use in education, in non-profit work, in the world.

Much of the CDS' philosophy is seen in the other guidebooks – other authors

place emphasis on story, personal narrative, author empowerment and author self-

discovery, key tenets of the Center for Digital Storytelling's mission. The fact that work

extends past the CDS also indicates that there are people who believe that the CDS

definition of digital story is not the sole definition and that there are other ways to

facilitate authors' digital stories than by using the CDS' model.

The amount of time and space dedicated to presenting the history of digital

storytelling is also worth noting, following Bazerman's genre-as-communicative-act

theoretical lens. The varying levels of depth in which the different authors discuss digital

storytelling's past and trajectory correlate with the scope of digital stories that the

guidebooks show the reader how to create. For instance, Lambert's text, which heavily

references Lambert's past and the Center for Digital Storytelling, offers a narrow

definition of digital storytelling that does not deviate from the CDS' mission or

Lambert's vision. Miller's text, which only briefly mentions her attendance at a CDS

workshop, promotes a much broader definition of digital storytelling that allows authors

to create on any subject matter, using any type of writing (not only first-person narrative).

For example, students created digital stories that give information (an apple's life cycle,

told in the point of view of the apple); offer humor (take the viewer on a hamster's

adventure, with the hamster as narrator); or promote someone's business (creating an ad

for a father's woodshop). None of these stories would fit Lambert's description, and the

authors likely would be facilitated so that their eventual stories would have a personal point of view and include a moment about the subject that was focused on a singular moment.

The locations where authors placed this history create emphasis and a framework for the text that cues the reader to the importance of the history. One place where I found that four out of five authors recognized the history of digital storytelling was in the introductory features of the guidebooks – the acknowledgements, forewords, prefaces, or introductions of the guidebooks. These textual features are easily skipped over, but they are embedded with meaning – dedications provide context for the work; forewords give the author credibility and help situate the text within the field; introductions offer a framework for the texts and help guide the readers throughout the text. Lambert includes a dedication page that honors the history of digital storytelling and its beginnings, with a photo of Dana Atchley, one of the co-founders of the Center for Digital Storytelling. The Center for Digital Storytelling describes media artist Atchley as "principle inspiration for the Center's work in digital storytelling." The dedication reads "For Dana Atchley; Artist, Friend, Digital Storyteller. Your final exit[7] was beyond reason. Your vision will live on. See you on the flipside." It is a testament to the importance Lambert and the Center for Digital Storytelling place on maintaining a clear vision of what digital storytelling is and should be in the future. The fact that Atchley died in 2000 and that the CDS has done many things outside of Atchley's work shows the deep connection to history that

[7] Atchley first became involved with digital storytelling when he asked Lambert to help produce NEXT EXIT, an autobiographical experience where he told stories around a "digital campfire" in front of a live audience while adding media to enhance these stories (Storycenter.org). It was through working with Atchley that Lambert began to see how digital media could transform stories.

Lambert and the CDS place on digital storytelling – and sets up a text that uses this history to create a framework and context for readers who want to learn digital storytelling. Yet, digital storytelling has changed greatly since the book's first edition was published in 2002: the CDS facilitated thousands of participants' digital stories; technology has become more advanced and accessible; and the audience for digital stories has grown.

Name Dropping to Create Ethos

This genre feature of providing a historical background in digital storytelling guidebooks also helps the authors situate digital storytelling within an established field. More so, the digital storytelling guidebook authors establish ethos in the opening material of the guidebooks (acknowledgements, forewords, prefaces, introductions, and early chapters of the books) by including names of digital storytelling pioneers. By dropping names (as opposed to simply writing about the contributions these pioneers have given to the field), the reader can infer the existence of a relationship between the authors and those people they thank, which helps authenticate the authors' connection to the field. Several authors use the acknowledgements section in their guidebooks to trace the history of digital storytelling – and it is here that I began to notice the link to Lambert and the Center for Digital Storytelling in the majority of the texts.

As in most acknowledgments sections, the authors offer a list of names of contributors to the creation of the digital storytelling guidebooks, acknowledging people who made the guidebook possible. Lambert's acknowledgement section traces the help he received from Apple Computer and the Institute of the Future to first create books

about digital storytelling; discusses the evolution of the book over the previous three self-published editions; and thanks the editors of this professionally-published fourth edition[8] (xii). Lambert pays homage to past experiences, to previous texts, and to the people/things that made those texts possible, which helps situate this digital storytelling guidebook as a piece of a larger something – as an organism that works together with a larger ecosystem of storytelling and the power that storytelling has on individuals and the community. His history with digital storytelling is long and established, and the names (individual and corporate) give him and the text ethos. Ohler includes references to historical key players in digital storytelling in the acknowledgments section, thanking "the people at the Center for Digital storytelling … and many others whose work in digital storytelling has informed my own" (xvi), and this illustrates the interconnectivity between Ohler's work and Lambert's work[9] as well as shows how previous work in digital storytelling affects current work. In the first two sentences in his introduction, Alexander writes that he created his first digital story in 2003 at workshop in Middlebury, Vermont[10], facilitated by Joe Lambert and the Center for Digital Storytelling (xi). In Part I of her text, Frazel refers to "leaders in the field" (9) and mentions Joe Lambert and Bernajean Porter by name, calling them the "king and queen of digital storytelling," and linking to their websites (14).

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[8] The first, second, and third editions were all self-published, through Digital Diner Press.

[9] Ohler doesn't specifically mention attending a CDS workshop, but including the CDS in the acknowledgements suggests that he has worked with them in the past.

[10] Barbara Ganley, the author of the foreword of Lambert's text, refers to a CDS-led digital storytelling workshop in Middlebury in the early 2000s – it is not apparent if Alexander and Ganley were in the same workshop.

While all of the other authors use digital storytelling's past to frame their guidebooks, Miller's text is an outlier. She does not drop names of digital storytelling pioneers in her text,[11] instead only briefly mentioning the Center for Digital Storytelling, her attendance at a CDS workshop, and adapting the ways the CDS defines elements of a digital story (15). However, this lack of history in Miller's text, which is unencumbered by what digital storytelling has been over the past 20 years, serves to allow the reader to think more freely about the possibilities of what a digital story can be.

Digital Storytelling's Evolution Over Time

Just as the authors situate digital storytelling as an established field by mentioning pioneers by name, they also authenticate the importance of digital storytelling by showing its evolution over time. While digital storytelling is relatively new (roughly 20 years or so), by showing the amount of work that has been done in digital storytelling and how much it has changed over time, the authors give weight to the medium. The corroboration of this history, as well, gives the field credibility and begins to show an ideology that is present in digital storytelling. This history is a "rhetorical dance" that digital storytelling guidebook authors perform (Coe) and it illustrates their beliefs and values surrounding digital storytelling. This ideology presents a challenge and call to action for readers – encouraging them to create and facilitate meaningful and

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[11] Miller is not averse to mentioning names – she mentions composition theorist Donald Murray, known for his theories on process-based writing, in her introduction, citing his book *Write to Learn* as an eye-opening text that helped her develop her pedagogy in teaching writing (1).

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empowering digital stories – but, it also can lead the guidebooks to become prescriptive and narrow, presenting only a fraction of what digital stories could be.

The authors use the history of digital storytelling (showing what it has done in the past and how has evolved) to present a shared ideology of what digital stories should accomplish. Lambert, in telling the history of digital storytelling, explicitly describes the ideology of digital storytelling, as he and the Center for Digital Storytelling understand it[12]. To him, digital storytelling is a method for giving authors insight into and ownership of their stories. He also situates his definition of digital storytelling as something that is accessible to every person, and that his wish for this book is to "help everyone use the power of storytelling to project their authority, to expand their sense of being celebrated, of becoming at whatever level, a celebrity in their community" (2). Alexander's history of digital storytelling also traces the effects of the CDS and how other organizations have adopted its model for facilitating digital storytelling workshops. Alexander's inclusion of Lambert, Atchley, and the CDS illustrates a pattern beginning in these guidebooks – this shared vision of the history of digital storytelling creates a uniform definition of digital storytelling – and a uniform ideology of what digital storytelling should accomplish. To Alexander, like Lambert, digital stories should allow the author to experience self-discovery, and that the process of creating a digital story should be transformative. Ohler presents his "Twenty Revelations About Digital Storytelling in Education," and how his views about digital storytelling have changed over time. Many of these revelations echo Lambert's philosophy about digital storytelling, including the ideas that people in conflict

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[12] Although Atchley had no problem allowing a user to define digital storytelling in whatever way the user felt comfortable, Lambert disagrees, stating "a movement without a theory, or at least a point of view, wasn't a movement at all" (Lambert 37).

have the inherent need to tell their stories; stories are essential for survival; and stories

can be dangerous and there is the need to "blend the power and engagement of

storytelling with the skills and perspective that insight and critical assessment offer" (10).

Miller and Frazel also present a historical context for digital storytelling,

suggesting, through their descriptions and resources listed, that digital storytelling is

more than just a way to compose with multimedia. The ways in which they introduce this

history, however, differ from the other guidebooks. Looking at this set of texts as part of

a genre system through Medway's "fuzzy lens" does allow me to still identify similar

ways of executing the historical background genre feature. Miller articulates the idea that

digital storytelling "engages and empowers" students, can change how authors see

themselves, and can build community (6). In Part I of her text, Frazel offers an overview

of digital storytelling, referring to "leaders in the field" who describe digital stories as

"multimedia tales [that] are the modern expression of an ancient art" (9).   By offering a

nod to others in the field as well as situating digital storytelling in both the past (ancient

art) and present, Frazel embraces the idea that story is foremost in digital storytelling and

that its history and ideology should factor in during its creation. Frazel also offers a list of

bullet points that highlight the benefits of digital storytelling, including engaging

students, meeting the needs of a diverse group of students, and "addressing the need for

relevancy in learning for today's K-12 students" (2). This language is much more

education-specific than Lambert's text, however, the idea of engagement, meeting

students' needs, diversity and relevancy all fall within Lambert's philosophy of what

digital storytelling should accomplish and for whom.

While Lambert, Alexander, Ohler, Frazel, and Miller offer a context for digital storytelling in varying degrees, the inclusion of digital storytelling outside of their worlds helps give digital storytelling a greater meaning than just the digital file that is produced. Because the history all begins around closely the same place (with the exception of Alexander, where he widens the definition of digital storytelling to include pre-World Wide Web incarnations), there exists a uniformity that can be stifling to the reader and future author/facilitator of digital stories. This undeviating history also indicates a place of privilege: the "kings" and "queens" of digital storytelling are white; the Center for Digital Storytelling, while a non-profit organization that works with a variety of populations in need, charges for its workshops for individuals and educators, and the technology needed to create digital stories is still not accessible to everyone. However, this history can give potential creators and facilitators of digital stories a starting off point, and simply understanding the implications of this uniform history is a step in expanding past its limitations.

My History With Digital Storytelling

Like most of the authors of the guidebooks I've analyzed, I, too, have a connection to the Center for Digital Storytelling and its model of digital storytelling. I discovered digital storytelling after a *Denver Post* colleague suggested that digital storytelling was a perfect way to marry my skills as a personal essayist and visual designer. I was making the move from journalist to graduate student, and I felt that digital storytelling dovetailed nicely with what I was aiming to achieve in the composition

classroom. I attended my first digital storytelling workshop in April 2010, not knowing

much about the CDS but ready to create a story about my wedding.

The digital storytelling workshop used a similar curriculum to the digital

storytelling guidebooks. One of the first items on the agenda of the three-day workshop

was a lesson in the background of digital storytelling. The workshop facilitators

introduced us to digital storytelling, telling us about the beginnings of the CDS, Dana

Atchley's work, and Joe Lambert's definition of a digital story. They also screened

examples of digital stories, including "Tanya," a digital story produced in the inaugural

CDS workshop by designer Monte Hallis[13]. This story tells of Hallis' friendship with

Tanya, a woman dying from AIDS. This story is an integral part of the CDS workshop,

and many facilitators, including Lambert, share this story in particular during workshops,

to illustrate the elements, impacts, and potential minefields of digital stories.

The screening of "Tanya" can be inspiring – it can show how the creation of a

story can be powerful (and often unexpectedly so, with the creator unaware of the story

bubbling beneath), and it opens up conversations about the storytelling process, about the

use of media, about telling another person's story but personalizing it to one's self. It is a

story about multiracial friendships, about taboo subjects (AIDS, in the early 1990s,

wasn't a topic that many were comfortable with), about death. It is a lesson in the nuts-

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[13] This story is also featured as an "interlude" in Lambert's text, including the text of the
story as well as his reflections about her storytelling process. Lambert speaks of the
"creation myth" surrounding the Tanya story, discussing its use in hundreds of digital
storytelling workshops and how the story behind the story has added to its power. Hallis,
dealing with stress and sadness about Tanya's situation and impending death, was a
weary participant in the workshop. During the screening of participants' digital stories,
Hallis arrived late. She had driven straight from the hospice, where Tanya had died
earlier that day. Lambert interviews Monte Hallis about her experience and the story, 20
years later, in a Feb. 28 blog post (storycenter.org/blog).

and-bolts of digital storytelling – about the finding of a singular moment, about using dialogue for impact, about the pitfalls of using music that has lyrics. It can create many conversations, however, it can also have negative effects.

After seeing "Tanya," I was concerned that I had signed up for a workshop that I wasn't ready for – that I would be expected to tell an emotional, dark story that was incredibly personal and meaningful. After all, I had just planned on telling a funny story about my wedding. This is a concrete example of the effect this curriculum can have on an author. I am a confident writer, fairly extroverted and willing to share, and this focus on history – this weighty example – immediately made me question my participation, my story, and my contribution to the workshop. I can only imagine how students, who aren't in a safe space or an intimate group setting, who lack confidence in their writing skills as well as feel like they have nothing original to contribute, would feel about this curriculum. In its current incarnation, it is structure so participants have a lot to live up to. While setting a high standard is fine, in this type of situation, it is a difficult path to negotiate. Using caution in how facilitators frame what digital storytelling has been and should be as well as scaffolding the curriculum to first build up the participants' confidence in their stories can help alleviate these issues.

CHAPTER III

THE SUPPRESSION OF 'DIGITAL'
IN DIGITAL STORYTELLING GUIDEBOOKS

*Holding my smartphone up, I prayed for just one more bar indicating cellphone reception. I **needed** a specific set of photos to use in my digital story, and the lack of an Internet connection at the farm was holding the pictures my father emailed me hostage. After a seemingly interminable wait time, I was able to download photos to my phone and then move them to my laptop. After putting together a rough edit of my digital story, which framed my struggle to process my mother's cancer with my decision to donate my hair for her wig, I realized I had a "photo for every noun." I was being entirely too literal in the digital story, and I needed to edit my images so that my voiceover narrative wasn't overwhelmed. I deleted some photos and found that without the visual clutter, my story was more clear and powerful.*

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A genre feature of digital storytelling guidebooks is the insistence that the most important aspect of a digital story is the "story" (also known as the script). This manifests as heuristics and procedures for brainstorming, developing, and revising the script. The genre feature, while helpful for guiding the script, de-emphasizes the digital aspects of a digital story—in other words, marginalizing the rhetorical implications of the technology, implications that warrant being taught. Digitality is an important aspect of digital storytelling and offers students a variety of ways to present effective and compelling arguments, and the lack of discussion of digitality implies it is only a tertiary skill to learn. This chapter will identify how the digital storytelling guidebooks focus on

developing the writer's script while downplaying the digital aspects of digital stories, and will examine areas in the text where the digitality of a story is downplayed.

In all of the digital storytelling guidebooks I've analyzed, every author asserts the most important aspect of a digital story is a well-developed story. They emphasize that a digital story, no matter the bells and whistles the technology provides, is only as good as the story it tells. Frazel argues "the story or curriculum contents is the most critical part of a digital story" (19) and asserts that story is "the heart of the matter" (37), and Miller states that in digital storytelling, writing is "paramount" (4). Ohler argues that "good new media rest on the foundation of solid writing," and that the script in a digital story is that foundation, stating "no amount of good acting or special effects could compensate" for the lack of a good script (78). Alexander takes less of a hard stance in the ability to separate a story from its digitality, but he does isolate a story from its digital elements and discuss how to build a strong "story" (77). Lambert is most critical of digital stories that don't include a "story" as he defines the term, questioning how education has co-opted digital storytelling. He dismisses these "synonym[s] for taking any subject, written in any style of discourse, and making a multimedia piece with it" and questions why educators attach the words "story" or "storytelling" to the project (37). This attitude, prevalent in all of the digital storytelling guidebooks I analyzed, dictates how the guidebooks are structured, as well as the amount of material devoted to helping digital storytelling creators develop and organize their scripts.

Although the digital storytelling guidebook genre calls for a discussion of the technology available to produce digital stories, the genre requires authors to devote more space to teaching readers how to create and structure an effective story, which the authors define as the most essential ingredient for an effective digital story. One genre feature consistent among digital storytelling guidebooks is how the authors frame storytelling – and the models, heuristics, and brainstorming activities they suggest using to help authors structure their stories. The ways digital storytelling guidebook authors create categories of stories and their descriptions on how to structure a story directly influence how students create a digital story (See Table 3.1). A majority of these descriptions focus solely on the script aspect of the digital story as opposed to the other media used in creating a digital story (images and sound). These heuristics/models, while beneficial to the creator who needs help with developing a script, focus too heavily on the fallacy that the script is the only important aspect of a digital story. If facilitators adhere too much to these structures, stories can become too homogenous and not utilize all facets of the digital storytelling medium. This, in turn, can limit the effect these stories can have on an audience. In this section, I will examine the form and content of this genre feature, showing how each guidebook categorizes story types, describes how to structure stories, and suggests how authors should organize/map their story. I then will analyze this feature

Table 3.1: Features to Teach Digital Story Structure

Authors	Types of Stories	Components of Digital Story	Describe Central Plot Development	Activities for Planning Story
Alexander	•	•	•	•
Frazel	•		•	•
Lambert	•	•	•	•
Miller		•	•	•
Ohler		•	•	•

using Goodwin's pragmatic dimension approach, which examines a text for its pragmatic function and strategic function and analyzes the differences between the two to determine the communicative acts of the genre features (169). Using this theoretical lens, I will show how these genre features accomplish different communicative acts: teaching a story structure that digital storyteller can use, and downplaying the impact of digitality on a story.

Types of Stories

The digital storytelling genre requires a descriptive definition of digital storytelling, including in this definition not only what a digital story looks (and sounds) like, but also the subject matter the digital stories contain. The guidebooks I analyzed achieve this in two ways – by offering categorical types that digital stories can fall into, or by describing how the story's subject, no matter what it is, must be engaging to the story's audience. Lambert's, Alexander's, and Frazel's guidebooks create a definition that fits into the former category, while Ohler's and Miller's texts fall into the latter.

Using Goodwin's dual-functionality lens, I found that this genre feature functions in two ways: The strategic function of this genre feature allows digital story creators to reflect and brainstorm ideas for digital stories. The pragmatic function of this genre feature reinforces the idea that creating a story that falls within these prescribed conventions is the most important aspect of the digital story, and that creating a story that focuses on using an alternative format of story or relies on other modes of communication is not "correct." Also problematic is the fact that these categories are the same across the guidebooks, which further stymies creativity and different types of

Digital Story Categories

• Story About Someone Important
    Character Stories
    Memorial Stories
• Story About a Place in My Life
    Discovery Stories
• Story About What I Do
    Identity Stories
• Story About an Important Event in My Life
    Adventure Stories
    Accomplishment Stories
• Personal Stories
    Love Stories
    Recovery Stories
    Dream Stories
• Community Stories
• Family Stories

Figure 3.1: Typology of Digital Stories

digital stories. The guidebooks that describe the relationship a story should have with its audience are still offering a way to define digital stories, which meets the requirement of the genre, but this method allows for authors to be more creative in what they write about – instead working with what the story should accomplish.

Lambert's guidebook could be considered a meta-genre text (Giltrow), as it has definitely influenced other texts within the digital storytelling guidebook genre, especially when guiding readers on how to structure stories. It focuses on types of personal stories, and categorizes these stories into different character sets and subsets (See Figure 3.1). Alexander, in describing the CDS model, also shares its typology of stories (181). Alexander presents these prompts as methods to help reluctant participants brainstorm story ideas, or to help authors move past writer's block or fear. By framing this typology as a prompt rather than a requirement that a story must adhere to, Alexander illustrates how these are simply tools to use to help facilitate, rather than to force an author to conform to a specific type of story. He explicitly states this philosophy in this section, writing that he doesn't "mandate a particular format" for the writing process, allowing writers to select a process that makes them most comfortable (181). Frazel also offers up categories of digital stories – community, family, identity, and place – and

refers the reader to the CDS website to see examples of stories that fall within those categories.

Unlike Lambert, Alexander, and Frazel, the authors Ohler and Miller do not offer categories of stories that authors can tell. Rather, they discuss the relationship between author and listener. Although this appears to break from the genre convention, this discussion focuses solely on the written script, ignoring the possibility that technology connects with audience. Thus, it adheres to the genre feature I've identified. Ohler frames stories as an "ancient covenant between listeners and tellers," and that a story can be about anything as long as it honors this agreement where: listeners are engaged in what happens – and aren't disappointed with the outcome; listeners find the action makes sense but isn't predictable; tellers don't stray from the "message" of the story; tellers feel they kept the listener's attention; and the story isn't too long, and the payoff at the end was proportional to the listener's "investment of time, trust, and attention" (94-95). By describing the traits of a good story and illustrating the importance of the storyteller and listener working in tandem, Ohler opens up the opportunity for a good, effective story to be about *anything*.

Even more so, this attention on the audience helps writers think about the rhetorical effect of their stories and shows writers how to adjust their writing to best address their intended and actual audiences. When discussing rhetorical effect, there is an opportune moment to also discuss other ways digital stories can use rhetorical devices to connect with the audience – and to illustrate how visual rhetoric and audio rhetoric can add impact to a story. This type of discussion does not exist here, however, placing an unbalanced emphasis on a digital story's script. Miller also does not offer categories of

stories, as her focus on digital storytelling is less about the finished product and more

about the process. The digital storytelling examples she gives as well as the insistence

that digital storytelling can be taught across the curriculum (and not just in Language Arts

classrooms) also shows that she does not want to limit the types of stories authors create

by categorizing or pigeonholing them. The fact Miller gives little importance to how the

digital aspect of a digital story can add to the power of the finished project and spends a

majority of her curriculum addressing how to create and revise a script, illustrates how

her text also adheres to the genre conventions of digital storytelling guidebooks.

Elements of Stories

One consistent genre feature among digital storytelling guidebooks is the

discussion of the elements that comprise digital stories, and each guidebook frames the

digital storytelling process by encouraging authors to consider these elements when

composing their stories. This focus on process (and on the pieces that help comprise a

digital story) is due to the fact that digital stories are a very specific genre, yet that genre

is defined by the way the story is *constructed* and not the *content* of the story itself. Each

guidebook author agrees, with a little bit of quibbling, that digital stories are compositions that include multiple tracks – voiceover narrative, images (still or moving), and music or sound. But, the "story" is the most important component of digital stories, so the digital storytelling guidebooks provide a list of criteria the digital story should follow to ensure that the story within the composition is strong,

Story Elements
• Point of View • Dramatic Question • Emotional Content • Voice • Economy of Language • Soundtrack or music • Images • Pacing

Figure 3.2: Components of Digital Stories

compelling, and well developed. Of the five guidebooks I analyze, all but Frazel use the

CDS' list for digital storytelling elements, at least as an initial framework, adjusting

language to fit the guidebooks' audiences (See Figure 3.2). By looking at these features

using a genre system lens (Berkenkotter and Huckin), and seeing how the guidebooks

related to each other intertextually, I found that this reliance on the CDS model is

problematic, although less so than the typology of digital stories.

By using the same language and ideas to help authors build digital stories, these

guidebooks don't differentiate to other types of learners, or people wanting to create

digital stories that accomplish different goals. Some of the elements also clash with the

tenets of academic writing, and thus can dissuade educators from teaching digital

storytelling.[14] For instance, in a composition classroom, writing is more focused on

creating an academic argument that uses a combination of ethos, pathos, and logos, while

a digital story relies more on a pathos-driven, anecdotal story to support the author's

main thesis. Also, when teaching multimodal composition, most educators focus on the

rhetorical power that technology can provide, showing how visual, audio, and digital

rhetoric can persuade an audience as effectively (if not more so) than textual rhetoric.

Although the guidebooks cite Lambert's elements, most focus solely on the

elements that address the structuring of the script. The CDS defines these criteria as the

Seven Principles of Digital Storytelling, found in Lambert's earlier text, *Digital

Storytelling Cookbook*. Five of these components directly relate to the writing of the

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[14] I battled with this and eventually developed a curriculum to teach "digital argument." It
borrows many of the tenets of digital storytelling, but allows for students to balance
personal experience with adding research-based argument. See Appendix A for more
information.

story itself: Point of view; dramatic question; emotional content; gift of voice; and

economy (*Digital Storytelling Cookbook*)[15]. In 2010, Lambert and the CDS revised these

elements, changing them to "steps," which moved away from the "what" and toward the

"how" – the process used to achieve these elements. These steps are what Lambert uses

in subsequent editions of the digital storytelling cookbook as well as in his text I

analyzed. It defines digital stories in a similar manner but adds more emphasis to the

creation process and the intention behind the creation of a digital story.[16]

Both Alexander and Miller cite the old CDS' criteria, although Miller uses

slightly different language[17] that is more geared toward younger student writer. She

reframes the element of "dramatic question" into a more kid-friendly term of "An

interesting question to answer," and removing "emotional content" from the list because

she questions the appropriateness of requiring students to produce emotional work (15).

Instead of emotion, she calls for stories to have "impact," which places less focus on the

writer's internal emotions and more emphasis on the way the author wants the audience

to receive and react to the story. Frazel highlights the importance of creating an

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[15] The other two elements relate to the multimedia aspect of the digital story: soundtrack and pacing, which are both accomplished after the final script is written.

[16] Lambert defines the seven components of CDS digital stories as: self-revelatory; personal or first-person voice; about a lived experience and described in scenes; using still images as the majority of the visual track, instead of video; relying on soundtrack or ambient noise instead of solely voice; length and design (short with a minimal amount of video editing bells and whistles; and the focus on self-awareness and processing rather than on audience and publication (37-8).

[17] Miller's list of elements includes: An interesting question to answer; impact; a clear point of view; economy; the power of a student's voice; art that helps tell the story; and soundtrack.

emotional connection between the storyteller and audience and identifying and understanding the audience (36-37). She does not require digital stories, in her definition, to adhere to any other contraints, however, which encourages the reader to consider any topic or structure fair game when creating a digital story. I find it problematic that so many authors spend a majority of the time discussing the "textual" elements, ignoring the "digital" elements that are arguably what make a digital story different than a text-based story.

Ohler's important traits of digital stories also mirror the CDS' elements, citing these criteria for writing[18]: Point of view; emotional engagement; tone; spoken narrative; creativity, originality and creatical thinking[19]; and story length and economy (29-36). However, the way that Ohler presents the steps differs from the other texts – he crowdsources the important elements of digital stories, describing how he showed a variety of stories to educators and asked them to identify important elements of the genre as a whole. This collaborative effort does a few things – it indicates that there are multiple ways to view, analyze, and assess digital stories, which then supports the idea that there are many ways to compose digital stories; and it also shows that digital stories can exist on a continuum, with varying levels of point of view, emotional engagement, creatical thinking – and that this genre can be flexible in these aspects. I think Ohler's use of others to help define the important elements of digital stories is most successful in

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[18] Other multimedia elements include soundtrack music and the role of video and performance.

[19] Ohler coins the term "creatical thinking," which is "the ability to combine creative and critical thinking into an original, reflective piece of work through an iterative process of creation, reflection, adjustment" (35).

showing that these are merely guidelines, not laws – and this style is most empowering to a facilitator who is tasked with helping guide an author's creative process.

Discussion of Digital Elements

As a heavy user of technology, I am aware of how rapidly the software and technology surrounding digital media changes. Because the programs are changing, becoming popular and then falling out of favor so quickly, I inductively understand why digital storytelling books do not focus on how to use specific software, as they could quickly become outdated. However, this lack of focus on how to produce the technical elements of digital storytelling has translated into a reluctance to talk about technology at all – and has created a genre feature that places an emphasis on writing rather than on the other media used in digital storytelling. This lack of attention to technology places it on the backburner, marginalizing digitality to a "bells and whistles" mentality instead of honoring its rhetorical value. This section will examine how the authors of digital storytelling guidebooks discuss technology, will identify the amount of space in the guidebooks devoted to technology, and will illustrate how the framing of this information de-emphasizes its importance.

As explored earlier in this section, all of the guidebooks suggest that the script is the most important aspect of a digital story. The guidebooks, after determining this to be the case, then offer little discussion of technology – either in presenting the rhetorical value of technology or in showing how to piece together a digital story using software (See Figure 3.3). Lambert offers seven steps to digital storytelling, and of the seven steps, two relate directly to digitality: Step 4, "Seeing Your Story," Step 5, "Hearing Your

Digital Elements
• Images
• Music
• Sound
• Voice performance
• Editing
• Pacing
• Transitions
• Special Effects

Figure 3.3: Key Terms to Describe "Digitality"

Story." Aspects of Step 6, "Assembling Your Story," relate to digitality, especially when Lambert articulates how the multiple "layers" of digital stories (visual and audio) work together to create a multi-faceted story. Alexander only slightly addresses the rhetorical value of images or audio, defining the audio voiceover as the "spine" of a digital story and deeming the value of images as either "expressive or complementary" (186). His discussion of assembling a story is limited to using a storyboard, which provides a way to organize the different elements of a digital story (182). He also addresses digital story software that is available, but this section is limited to offering recommendations of software to use for audio recording and editing, image manipulation and management, and video editing (190-192). Ohler provides a similarly limited examination of digitality,

Frazel's discussion of digitality is even more limited in scope. She relegates the technical aspects of digital storytelling to a single checklist –including the items "Select or create music/sound effects"; "Select or create images, video;" Apply "transition special effects;" and "Render into video file format" (23). Because Frazel offers little direction in how to select or create music or images that best fit the story, she is de-emphasizing the value that these elements have in adding meaning and impact to a digital story. While Frazel does include information about software to use to create digital stories (including iMovie, MovieMaker, and PhotoStory), these tutorials only focus on the "how-to" aspects of using the software as opposed to the "why" behind assembling a

story in a certain way for maximum effect. Miller uses a similar approach to the digital elements of digital storytelling, offering a tutorial on using the program Photo Story 3.

After examining the digital storytelling guidebooks from a macro-level, noting *how* they approached the discussion of technology, I began to analyze the text more closely, noting *how much* the authors were discussing technology. Each book had a disproportionate focus on the digital storytelling script in comparison to a discussion of technology, with the number of pages discussing story structure dwarfing the number of pages discussing digitality by almost 50 percent (See Figure 3.4). In the books that offered technology tutorials, only Lambert's text was generic enough about the nature of non-linear editing software to provide a tutorial that could transcend the lightning-fast obsolescence that software users must face.

This incomplete discussion of digitality and easily-outdated treatment of technology illustrates how the digital storytelling guidebooks position technology as a secondary citizen in the digital storytelling process. It elevates the script to a higher
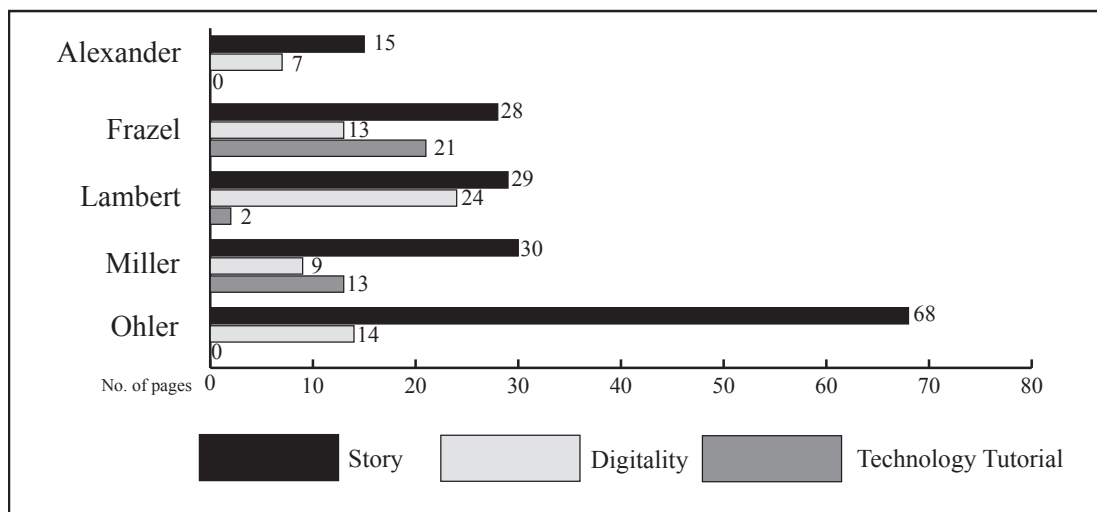
Figure 3.4 Comparison of Authors' Focus on Script Versus Digital Features

plane, and underplays the power that digital media – music, voice performance, images, and editing – can play in creating a compelling, entertaining multimodal composition. This is a missed opportunity in teaching digital literacy, as discussing visual rhetoric, audio rhetoric, and digital rhetoric dovetails well with the production of a digital story. While the author's argument that the script is the essential element of a digital story, by not addressing ways to fully incorporate the other elements of a digital story, the authors shortchange just how persuasive and compelling a digital story could be.

My Story of Juggling Story and Digitality

In my first attempt at digital storytelling, I built a story around the digital assets I already had: 800+ wedding photos and an audio recording of Klezmer music. Digitality was not a lesson I think I needed to learn – I had been teaching digital rhetoric for more than a year, and I knew how the right image and music could convey a message. The draft of my script didn't change at all – which, now I regret. The longwinded, complex sentences make me cringe, and the redundancies of images and audio are disappointing. When going into the second CDS workshop, in June 2011, I had three images at my ready and no preconceived thoughts about music. I expected to walk into the workshop with an almost completed draft of a script and that I'd record and produce a digital story in no time at all. I felt I understood the expectations of what a digital story should be – both in script and in its final incarnation – and that my vision of my story matched the CDS' vision.

What really happened, however, was my story changed vastly from the first draft to the final product. Much of that change occurred due to the facilitation process,

especially during the "story circle" reading, where my draft was met with silence, confusion and some constructive criticism. The first draft contained problems of structure, of tone, and of focus. Facilitators weren't sure what story I was trying to tell, and to whom I was telling it, so many questions followed my reading. Was I complaining about the inconvenience of my mother's cancer? If so, was my audience my mother? What moment in time was I trying to highlight? My draft spanned weeks, not a specific moment. What tone was I trying to accomplish? Humor? Frustration? Sadness? Fear? My draft was all over the place, emotionally, and I needed to find a focus to help shape it. Through a discussion about why I was telling my story (because my mother's cancer is horrible and I feel helpless and so far away and like I've abandoned her), and if I wanted my mother to see the story (yes, because I want her to know that I'm thinking about her and I want a piece of me to be there all the time for her), I recognized that my first draft of the script did not give the messages I wanted to give.

After the story circle, brainstorming exercises and individual conversations with facilitators helped shape my story. In an attempt to get me to focus on a single moment in time, I was tasked with the challenge to describe the happenings of a single photograph. I participated in a freewriting activity, where I first described what anyone could see in the picture. Then, after a few minutes of writing, I described what people couldn't see in the picture, providing the context to the situation, the things that couldn't be captured in the frame. In this exercise, I was able to tap into emotions that I hadn't been able to articulate – that this haircut, while a fun, superficial change, was a reminder that my mother had cancer. In the phrase "Reminded that the hair isn't there – mannerisms. Mom has cancer," I define my purpose – here are times when I realize my Mom has cancer. In

describing the haircut, I was able to define the moment when I was able to physically (and metaphorically) do something about my mother's cancer. When I wrote "Part of me likes telling the reason behind the haircut, but I worry that I'm sharing too much – and bringing people down. But, I can't not tell the story," I was able to articulate the discomfort I was feeling in writing and sharing a story that is personal and that I was worried about the audience finding me to be intolerable or self-aggrandizing. I also realized that my need to tell this story outweighed the worries I was having about how the story would be received.

This piece of freewriting, along with the facilitator's comments created a major shift in the structure of my story, the purpose of my story, and the audience of my story. While I was amenable to changing my story, I think this willingness to shift was due to my familiarity with the CDS workshop process, and the understanding that my ultimate goal was to release the story – to process my emotions and begin to move on from the trauma of dealing with my mother's cancer. I understood that the story was secondary, no matter what it ended up looking like. Others going through this digital storytelling process are not necessarily aware of this meta-effect of digital storytelling, and are much more reluctant to shift – and this is why I worry about the facilitation process being too prescriptive or heavy-handed.

A major shift that is seen in the evolution of my story, titled "Good Hair Day," is the rhetorical purpose. In the first draft of the script, the exigence reads of the annoyance of my mother's cancer. The structure of the story emphasizes this inconvenience, describing how busy I am and how the diagnosis "fell smack dab in the busy times in the semester." Introducing my mother's cancer with the sentence "And, oh yeah" produces

an almost flippant tone, suggesting that the cancer is an afterthought, the straw that broke the camel's back in my busy life. I also attempt to avoid the emotional, attempting to quantify the (horrible) circumstances with complaints about the heat, humidity, and how my hair doesn't cooperate in San Antonio. While the main defining action of the digital story is the donation of my hair for my mother's wig, that action is reduced to two sentences in the story – and because I call the hair a "kinda creepy, but well-meaning gift," I further downplay the importance of this action.

Structurally, my story was informed and shaped by the digital storytelling guidebooks, framing my story within a specific moment in time – the haircut. A second draft focuses on specific moments in time. Told chronologically, I write about moments of struggle with my hair, building to a moment of tension where I describe the haircut to donate my hair. I then reveal the reason why I chose to cut my hair, my mother's cancer, and the feelings about this decision.

After sharing this draft with facilitators, I was encouraged to instead frame my story around the haircut, breaking from the chronological model and building the story around the haircut, providing history as to why my hair was so important to me and my identity, and then revealing the (sentimental) reason why I cut my hair. In the final draft, I create a series of vignettes, and arrange (and rearrange) them to help create this type of recommended structure. This break from the chronological is a specific technique that facilitators often use to help authors truly pinpoint moments in time, and in that technique, they often encourage authors to use dialogue to help present the story in a more compelling and dynamic way, as well as to eliminate wordiness and awkward sentences.

While the facilitation process (which aligns with the process prescribed by the digital storytelling guidebooks) most certainly shaped my story, the digital aspects of my final product were not a major focus of the storytelling process. The workshop facilitators prided themselves on creating a space with no easy Internet access, which served to help focus on the script. Images are important, but aren't mandatory -- in fact, some digital storytelling workshops are moving into a "One Photo, One Story" model, where participants shape a digital story around one single image. Likewise, not much time is spent on discussing the power of music – often times, choosing the right song is an afterthought, and the choice is made in a manner of minutes by browsing the facilitator's iTunes library. Part of this lack of emphasis on the digital-ness of digital stories is due to the truncated amount of time for a workshop – three days is just not enough time to teach everything. But, this emphasis on story (and de-emphasis of digitality) is also a concerted effort to keep the stories created in workshops adhering to the CDS movement.   This dismissal of technology and digitality is disconcerting, as it removes a multitude of ways in which creators can express themselves. Ignoring digitality also ignores the power of a smooth edit, a pairing of a song lyric with an amazing image, or other creative outlets of expression.

CHAPTER IV

PUTTING THE 'STORYTELLING'
IN DIGITAL STORYTELLING GUIDEBOOKS

I encouraged him to tell me stories about him and his friends and wrote down what he dictated. After finding an interesting story about him – and his friends – he then felt comfortable working through some of the CDS steps, although he was still suspicious of the process and worried that the final project would be something he didn't feel comfortable sharing. Ultimately, with a heavy-metal soundtrack, some time recording his script in the sound studio (and working on emoting energy and happiness in his voice), and some help in adding visuals and quick-cut transitions, he walked away with a story that he loved – and a story that fit within the mission of the CDS.

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In examining digital storytelling guidebooks, I found that the genre included a lot of stories – and these stories weren't limited to examples of digital stories. Rather, the genre included many personal stories from the authors that show the authors' experiences with creating and facilitating digital stories. These stories, while illustrative in nature and not completely necessary to teach a reader how to make a digital story, comprise a genre feature and serve to eliminate the distance between the author and reader and make digital storytelling seem more achievable. The personal stories and examples are conversational in nature, eschewing the more technical type of writing used often in guidebooks. Because these guidebooks emphasize storytelling and personal narrative, there is a space in this genre for the use of stories and narratives.

Just as the genre uses the history of digital storytelling to illustrate the importance of the medium, the language and use of narrative also highlights the impact these devices have. Narrative and informal language (as opposed to the technical writing style often found in other guidebooks) serve to make the task of digital storytelling less intimidating to the reader. By eliminating super-technical language and using stories and language that create a sense of a "team" between the author and the reader, the authors empower the reader to be a successful digital storyteller. However, this approach is also presumptive and can be condescending, as it implies that digital storytelling is difficult and readers must have their hands held in order to learn this skill. In this section, I will identify how the use of narrative constitutes a genre feature of digital storytelling guidebooks and how the authors' personal examples frame key concepts the authors are trying to address. Also, I will show how the authors' use of language (especially personal pronouns) within these examples can both empower and alienate the reader.

Authors' Use of Personal Narrative

A common thread among the digital storytelling guidebooks is the concept that the story is the most important component of a digital story. The visuals may be awesome, the music may be emotive and dramatic, but without a strong story, an author's digital story will fall flat. By using personal narratives – here defined simply as the telling of a story – within digital storytelling guidebooks, authors are modeling, firsthand, the power of storytelling – and are illustrating how a narrative can introduce and explicate a concept. Each digital storytelling guidebook includes the genre feature of narrative to help present concepts, although some authors integrate this use of narrative better than

others. These stories and narratives are important in digital storytelling guidebooks, and their presence within the guidebooks help define the genre. The short narratives are interspersed throughout the text, usually helping to illustrate more complicated concepts the author is trying to convey or to help personalize the more difficult ideas. This type of writing also injects life in a style of writing that, for all intents and purposes, could be devoid of description and pizzazz.

All of the guidebooks use narrative throughout, but of all of the digital storytelling guidebooks I analyzed, Lambert's book included the most examples of personal experiences with digital storytelling. In the introduction alone, Lambert describes his history with the Center for Digital Storytelling; an experience he had with his daughter and her homework crisis (and its implications on her identity); and a realization on the connection between telling stories and health (3-4). In most chapters, he frames his writing by including a personal story that connects to the topics he is addressing: in Chapter 1, he attempts to show that the difference between stories and ideas – with ideas, there can be a disconnect between the storyteller's intended meaning and the meaning that the storyteller's audience actually perceives. This use of narrative throughout his text serves a dual function – it illustrates how there can be a story about anything, and a writer can easily connect stories to ideas; and it creates camaraderie between Lambert and the reader, encouraging the reader to follow Lambert along in this journey. He tells of the power of story – it allows the reader to intimately connect with the storyteller on an emotional level (12), and through his stories in this digital storytelling guidebook, he attempts to create this intimacy as well.

Lambert uses this type of narrative throughout his guidebook, sharing his experiences with digital storytelling or having others tell their experiences while facilitating the digital storytelling process. Throughout the text are five "interludes," chapters that separate sections of the book. These interludes describe a digital story that was created through a CDS program and then include reflective narratives by the facilitator who helped shape the author's story. These stories also practice what the CDS preaches, describing moments in time and then using those moments to create feelings and connections with the readers of the guidebook. By allowing the reader to be present in that moment in time, these stories create an intimate connection with the reader and model how effective storytelling can be.

In the digital storytelling guidebook genre, the narrative feature is mostly controlled and used for a specific purpose – to preview or explicate main ideas. The places in the text where the authors use this narrative, however, differ (See Table 4.1). Lambert and Alexander use this structure throughout, while Ohler, Frazel, and Miller show more restraint with narrative, mainly utilizing this writing style in the introduction. Ohler, in Chapter 1, introduces the reader to concepts of digital storytelling through his "Confessions of a Digital Storytelling Teacher" and shares stories about his first cell phone, his exposure to computers and BASIC coding in the 1980s, and the first computer writing assignment he

Table 4.1: Textual Features Where Authors Use Narrative

Authors	Introductory Features	Separated from Main Text	Embedded throughout Text
Alexander	•	•	•
Frazel	•		
Lambert	•	•	•
Miller	•		•
Ohler	•		•

assigned. Miller writes about her first experience teaching digital stories in a second-grade classroom and the take-aways of what she learned about the process. Frazel is an outlier in this genre feature – her experiences and personal stories are almost entirely absent from her guidebook, save from the author's introduction.

It is in Alexander's guidebook that the importance of narrative is illustrated. Alexander creates a structure where he uses narrative to preview main points of his chapters, offering italicized narrative-style introductions to the chapters. These scenes offer the same facets of storytelling that the authors deem so important – they "show" a specific moment in time and rely on description to relay a story and, ultimately, a message that the chapter will later convey. For instance, Chapter 9 is meant to discuss how mobile devices can be used for digital storytelling. The chapter begins with a short scene, italicized to set it apart from the body of the chapter. In this italicized story, Alexander describes a scene on a train – showing how Olga and Vladimir interact with their mobile devices, Olga as a consumer of media and Vladimir as a creator (139). The main thesis of this chapter is that mobile phones are "global computing platforms" and may become the "ultimate digital storytelling device" (139). However, by showing this with a story – illustrating the myriad uses of mobile devices in both consuming and creating media, Alexander also models how narrative can convey information and emotion, just as digital stories should do.

While this print-model structure certainly is not a digital story – these books don't utilize technology or digitality to present multimedia stories – this type of narrative structure is still a key component of digital storytelling, especially in the definition of digital storytelling the authors provide. In his introduction, Alexander explains the

inclusion of these stories, calling them "narrative epigraphs" that serve as "examples of the practices to be covered" (xvi). He also notes that while some of the scenes are true stories, others are "mildly fictionalized accounts" or "design fiction." The fact that some of these stories are more based in reality than others – but are still included in this guidebook – is a testament to the perceived power of a narrative account, and how framing a concept within a story can be a powerful way to transmit ideas. Even though Alexander doesn't have a completely true story to share, he creates one to help preview the concept he wants his chapter to highlight. While Lambert and Alexander disagree on the need for truth in stories – Lambert would disavow fictionalized accounts – this continuum of truth in the digital storytelling guidebooks also highlights the different ways that Lambert and Alexander define digital storytelling and their differing ideologies. Alexander believes that digital storytelling can transcend the CDS' model – and that digital storytelling is found within multiple platforms and serves a broader purpose than the digital storytelling of the CDS.

Just as the genre feature of personal narratives help introduce and frame the concepts authors are attempting to explain, the genre feature of authors' personal experiences help eliminate the distance between the author and reader and create a more intimate relationship. Using Parodi's moves analysis lens, I found these personal experiences tended to show weakness, uncertainty about aspects of technology, or moments where an aspect of digital storytelling was challenging to the author (or someone the author was working with). By positioning themselves (or people they were working with) in this place of vulnerability, the authors create a space where it made it acceptable for the readers to also feel vulnerable – and then positioned the authors as the

soothsayers for this vulnerability. For instance, in Miller's foreword, the author explains, how she, a novice with technology, could use this book to help others (like her nephew) create a digital story. Likewise, Frazel in recounting her experiences with technology, discusses her "successes and failures" and describes how she has helped technophobes with her "low-fat, low-stress" style in teaching technology. Ohler also adopts this type of framework, attempting to comfort the reader that "your technical skill level doesn't matter nearly as much as you thought" (xii).

This type of language may make some readers feel relieved, happy that the authors can help them learn technology, no matter the severity of their technophobia. However, this type of attitude is self-defeating and reinforces some of the stereotypes that exist – that educators are digitally illiterate and unable to even use, let alone teach, technology. The National Writing Project discusses how language can construct "teachers as technology-resistant digital immigrants reluctant to change" (DeVoss, Eidman-Aadahl, and Hicks 135). The authors' discussion of technology and use of mollifying language that surround digital media perpetuates this stereotype, and this negatively impacts educators. If authors framed this idea differently, in a way that highlights technology as an enjoyable way to enhance learning "for teachers and students alike" (DeVoss, Eidman-Aadahl, and Hicks 135), authors could still create the healthy and intimate atmosphere they want to achieve with their guidebooks. However, this atmosphere would not place readers at an intellectually or technologically lower place that they need to fight to "overcome."

Authors' Use of Personal Pronouns

Just as the inclusion of narrative helps to create a relationship between author and reader in digital storytelling guidebooks, the language the author uses can also help forge this relationship. One feature that is consistent among the genre of digital storytelling guidebooks is the use of personal pronouns, especially in the introductory sections of the guidebooks. This language is more informal and conversational than the language most how-to guidebooks or technical writing, which tend to avoid pronoun use and instead use more directive language and imperative voice, where the sentence's subject is understood (Blake and Bly; Killingsworth and Gilbert; Thayer and Evans). This pronoun use serves to eliminate the distance between the author and reader, which helps to inspire the reader that adopting this new technology is not an impossible task, that it is something that the reader will not be doing alone.

The use of personal pronouns, especially "I" and "We," aligns with digital storytelling's mission of telling personal stories and writing in the first person, and it creates a personal connection between the author and reader, especially when the authors use "we." While some digital storytelling guidebook authors use mostly first person (singular and plural), there are moments when they shift to using second person, which creates a distancing between the author and reader and also creates a hierarchy of authority. In this section, I will analyze how a genre feature of digital storytelling guidebooks is the use of personal pronouns, how and where the authors use personal pronouns, and the rhetorical effects of these choices.

In order to examine pronoun use in the introductory features of the digital

storytelling guidebooks, I input the introductions of each book into Microsoft Word, and

then counted the number of total words in each introduction as well as the number of

pronouns (including contracted pronouns). I determined the percentage of pronouns per

total number of words (See Figure 4.1) as well as the percentage of types of pronouns

(case and number) per total number of pronouns (See Figure 4.2). With the exception of

Alexander's guidebook, the other digital storytelling guidebooks contained roughly the

same amount of pronoun use, falling within the range of 5.19% and 7.79%.   More so, the

authors avoided using third person pronouns (falling within the range of 22.0% and

28.8% of total pronoun use), instead relying on the first and second person.

This choice of words serves an important rhetorical function, helping to create a
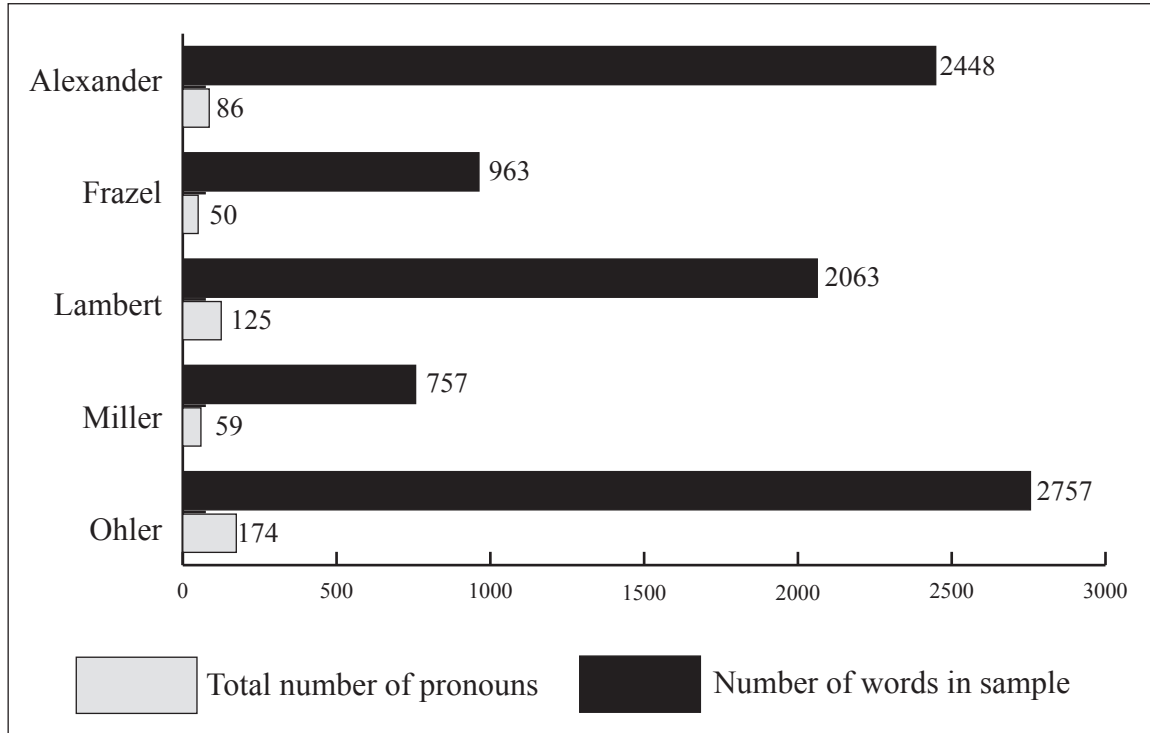
Figure 4.1: Total Number of Pronouns in Introduction

sense of community between the guidebook authors and the future creators and

facilitators of digital stories. For example, in Miller's introduction, she writes, "If I can

teach digital storytelling, you can. Moreover, after you read this book, I hope you will

want to (2)." In speaking directly to the reader, and by referencing herself in the sentence,

she enters into a conversation with the reader, offering support and the challenge to join

her community of digital storytelling advocates. Ohler, in his preface, offers the same

support, acknowledging that technology is a bit scary but that he can help. "If you're a

little queasy about using computers or other digital technology, Part III of this book

should help set your mind at ease. I provide a step-by-step approach …" (xii). Again, by

addressing the reader explicitly, acknowledging his or her concerns and then by using an

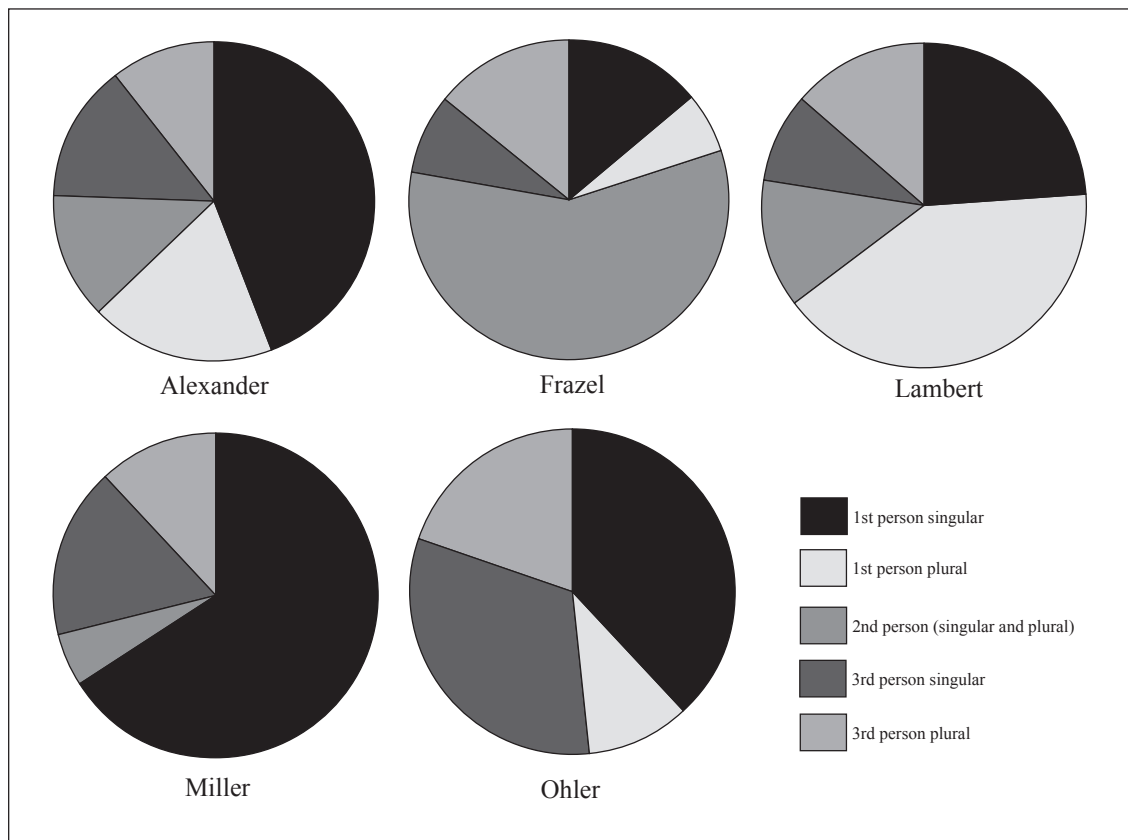authoritative "I," Ohler creates a relationship between author and reader and provides the

Figure 4.2: Personal Pronouns Broken Down By Case and Number

illusion of closeness – that he and the reader will tackle the reader's aversion to technology together. Frazel continues this thread of togetherness in using first and second person in the same you" how to apply digital storytelling into the reader's classroom and pedagogical practice (3).

Lambert also creates a connection between the reader – offering encouragement and also presuming the reader wants to be a part of this connection – by using a large number of personal pronouns in his introduction to his reader, often using first person and second person in the same sentence. However, he moves even closer to the reader, choosing to use "we." In using first person plural, he creates a connection between author and reader, inviting the reader to join him in his crusade to create meaningful digital stories together. By writing "Through digital storytelling, we all can become storytellers again," Lambert places the reader alongside him in the journey to create digital stories, eliminating the distance – both physical and philosophical – between author and reader. "We," in contrast to "I" or "you" denotes the presence of a team, which allows the reader to feel supported in his or her crusade to accomplish something new or challenging (Keogh 13). This use of we, this creation of a team, serves as a rallying technique, empowering the reader to not only learn how to create and facilitate digital stories, but to join the community of digital storytellers and adopt the ideology that Lambert presents.

However, this use of "we" is highly presumptive and can be read as condescending at times – Lambert is assuming that the reader is on the same page as he, that the reader wants to work in this collaborative nature, that the reader buys into what Lambert is selling. Of course, Lambert's assumption that his readers are willingly going along on the journey he is setting forth is par for the course – he does not discuss how

there can be resistance along the way. To Lambert, the digital storytelling process is a collaborative process, and this dedication to working together is what helps define the digital storytelling guidebook as a genre – the use of personal pronouns (and a combination of grammatical person – with first and second person used in the same sentence) is not normally found in guidebooks.

The digital storytelling guidebooks' inclusion of second person pronouns goes against the trend of most guidebooks, and this use of second person eliminates the distance between author and reader. More often than not, a guidebook adheres to style rules of technical writing, where personal pronouns are not typically used (Reep). Typically, if guidebooks were to use second person, it would be only for directive or procedural directions, with the subject of "you" understood. Technical writing guides advise an author to use imperative voice, which then eliminates the need to address the reader as "you" (Blake & Bly 151). According to Kitagawa and Lehrer, this works to create a distance between the author and the reader, and it depersonalizes the reader's journey of learning whatever the guidebook is teaching.

However, the use of second person in digital storytelling guidebooks does not have a depersonalizing effect. Instead, it serves to personalize the digital storytelling process, and authors use second person to connect with the reader, to directly address their needs, concerns, and issues. The authors' use of "you" in the digital storytelling guidebooks creates a sense of camaraderie, inviting the reader into the author's "world view" (Kitagawa and Lehrer 752). This addressing the audience using an informal "you" allows the authors to speak to the reader directly and "invoke membership categories," which simultaneously gives the author credibility while also allowing the reader to

identify and witness the experiences of the author (Stirling and Manderson 1597). Frazel and Ohler use second person primarily in their writing, with Frazel using second person for 58% of pronoun use in her introduction and Ohler using second person 44.3% of total pronoun use. This use of "you" is consistent with Kitagawa's and Lehrer's claim that "you" can create a sense of camaraderie – in both Frazel's and Ohler's texts, the authors attempt to put the reader at ease, coming from a place of authority and knowledge but also encouraging the reader that creating and facilitating digital stories is something that the reader can achieve with little frustration or strife.

Many of the genre features I've described in this section – personal narrative, author experiences, and the use of personal pronouns – harken to a more informal, less-technical style of writing in contrast to the type of language that how-to guidebooks usually possess. But it is these stylistic choices that help define the digital storytelling genre and help cement its importance in the field. By sharing their personal experiences and moments, the authors are highlighting how this type of storytelling can produce a rhetorical effect to the reader. By using stories to help explicate more difficult ideas or theories, authors are giving the reader more information and more ways to recognize and process this information.

Digital storytelling guidebook authors, in offering these narratives and personal examples, help show the human side to a multimedia technique – and help illustrate the power of a well-told story, something that every digital story should possess. While some of these genre features are problematic – some pronoun use can be highly assumptive and can actually alienate readers – the informal style of writing makes the topic less intimidating and can serve to put an anxious reader at ease. In aiming to write

within the genre, potential digital storytelling guidebook authors should work to fully integrate these genre features in a more consistent manner, to make the texts more approachable, the subject matter less daunting, and more enjoyable to read.

My Story of Personal Connections

While many of the personal examples offered in digital storytelling guidebooks highlight struggle, most have a happy ending – the desired outcome is met. My personal experience with the facilitation process has a somewhat happy ending, although there were points where we all were willing to give up. This happy ending only occurred because both the author and the CDS facilitators were willing to compromise. By sharing my experiences with my first digital storytelling workshop with this reluctant participant, and by using language with him that made me more of a peer figure instead of a supervisor, I was able to make this student feel more comfortable and feel as if he still maintained a majority voice in his writing process.

"Josh" seemed uneasy at the digital storytelling workshop in June 2011. He was younger than most of the participants by at least 15 years, and he had been strong armed into attending – his mother was a close friend of the CDS and there was a spot that needed filling at the last minute. After hearing everyone else share their story ideas – serious topics including a woman's battle with breast cancer; a mother's fight for doctors to treat her disabled daughter with fairness and empathy; a daughter processing abandonment by her father – he shares his idea. "My best friends are getting married, and I want to make a video for them as a wedding present."

We workshop facilitators glance at each other, wondering who will be paired with him during the three-day workshop. His idea is not novel – many newcomers attend a

workshop wanting to make a video for a specific purpose – but his vision does not match the mission of the Center for Digital Storytelling, and the facilitator tasked with working with him will need to find a way to persuade him to tell a story that is personal to him and that adheres to the CDS' definition of a digital story. I became that facilitator; my semi-youthful appearance, my experience with creating a more humorous digital story, also about a wedding, and my struggles with finding my story meant that I had a way to relate to the possible struggles "Josh" would have with the three-day process.

Just as the digital storytelling guidebooks use personal experiences to help create camaraderie between author and reader (and often use a struggle trope within these experiences to show the reader that anything is possible), I adopted this type of tactic to help "Josh" see how his struggles weren't unique and that I understood his concerns with losing himself in the story that he thought we wanted him to create. I found myself using a lot of first person, framing what I saw happening in his process with my own experiences and the emotions that accompanied them. I even showed him my digital story about my wedding, and I pointed to places within the story that had changed throughout the process and the effects those edits had on the story.

While there is nothing in the digital storytelling guidebooks that offer this approach for working with students reluctant to adopt the given model, I can see the connection between the facilitation style I used and how the guidebooks themselves facilitate the process. This nurturing approach, which is highly empathic and relies on reading the emotional cues the student is giving the facilitator, worked on this particular person. However, I can see it just as easily backfiring on a different type of personality – just as I can see the language used in digital storytelling guidebooks coming across as

patronizing and presumptive. While I would keep this facilitation approach in my tool kit

to use with certain students, I would definitely think about whether this method would

work – or backfire horribly.

CONCLUSION

AND THEY ALL LIVED HAPPILY EVERY AFTER:

APPLYING KNOWLEDGE ABOUT DIGITAL STORYTELLING GUIDEBOOKS

TO CREATE A RESPECTFUL, EFFECTIVE EXPERIENCE

The following two days were difficult – at times "Josh" shut down because he felt that the digital storytelling format required more from him than he felt he could give – the fact that his story was funny as opposed to tragic, like the other participants' stories, made him feel as if it was less important. I found ways to reframe the term "digital story," and instead began calling it a "video toast." We looked at examples of good wedding toasts, and saw how the best toasts were speeches that included stories or information that only the toast-giver could offer.

I encouraged him to tell me stories about him and his friends and wrote down what he dictated. After finding an interesting story about him – and his friends – he then felt comfortable working through some of the CDS steps, although he was still suspicious of the process and worried that the final project would be something he didn't feel comfortable sharing. Ultimately, with a heavy-metal soundtrack, some time recording his script in the sound studio (and working on emoting energy and happiness in his voice), and some help in adding visuals and quick-cut transitions, he walked away with a story that he loved – and a story that fit within the mission of the CDS.

◆◆◆

This workshop brought up a lot of concerns I had with the digital storytelling facilitation process, as both my experiences with the story about my mother's cancer and the "Josh's" reticence with the process indicated that not all digital storytelling processes go smoothly. I felt my story change significantly throughout the week, and these changes,

while ultimately appropriate for my reasoning for telling the story and audience, didn't feel appropriate at the time. Likewise, I felt that my direction for this young man's story was heavy handed – and although he had an illusion of choice and input, in reality, the story shifted from something he wanted to tell to something we wanted him to tell. I recognized that these were not isolated incidents, that the curriculum geared toward digital storytelling is designed to help authors create stories that fit within the genre.

This is not to say that digital storytelling guidebooks are evil texts that dismiss the authorial process and shouldn't be used. This genre provides a well-needed resource for educators and facilitators interested in using digital storytelling. The books, however, need to be used as the guides – and not as set-in-stone laws. Recognizing how the genre perpetuates an ideology and dictates specific structures of digital stories is a first step, and hopefully this awareness can help educators create a curriculum that meets the need of the group using it, adopting a definition of digital story that best fits the intended teaching outcome or creating a new definition of digital story that accomplishes this outcome.

Weaving Composition and Rhetoric into Digital Storytelling

In this project, I have used several theoretical lenses within genre theory to argue that digital storytelling guidebooks comprise a genre, and that the shared history of digital storytelling, the ways the authors define and structure the scripts of digital stories, and the authors' use of narrative and personal experiences are features that are consistent among the guidebooks. I also argue, that while all of these function on a pragmatic level – helping the reader create a digital story, they also serve a strategic function – to

perpetuate the philosophy of digital storytelling and continue Lambert's movement of creating powerful digital stories that can change the world. Some of the curricula, especially these pragmatic functions, are transparent about what constitutes a digital story (and how facilitators should guide authors into creating stories that adhere to the genre). However, much of this ideology and philosophy is embedded deep within the textual features of the curriculum. This project's closer analysis to see how the features do this and how facilitators can be mindful of these issues is a first step in ensuring that digital story creators are achieving what they need from the digital storytelling process.

My main critiques of digital storytelling guidebooks lay in the border between what the guidebooks authors *purport* they do – empower a writer to create a meaningful digital story that sheds light on an inner question – and what the genre features of digital storytelling guidebooks *actually* do – present a philosophy of digital storytelling that is restrictive and a curriculum that doesn't fully emphasize the digitality of digital stories, all while using language that while engaging, is presumptive and condescending at times. This project, in examining these genre features and the pragmatic and strategic functions they achieve, illustrates that digital storytelling guidebooks have room to improve. This improvement is necessary both in how they identify and address the audience as well as how they frame digital storytelling in a larger sense, within the realm of digitality as well as what functions digital stories can and should have and how they can achieve these (lofty or modest) goals.

Areas of Further Study

To me, examining digital storytelling guidebooks is simply the first step in researching digital stories, their place in the post-secondary composition curriculum, and their potential effects on student writers. This textual analysis is important – these guidebooks can often be the major source material an educator has to develop a curriculum, as in-person workshops and professional development aren't always affordable or practical. These guidebooks can influence how an educator teaches and facilitiates the digital storytelling process. This project, however, doesn't extend past the texts themselves – and a project that studies how the guidebooks are being used in context (and examining the effects of the curriculum) is an important continuation of this study. In future studies, I would like to explore how teachers implement digital storytelling in the post-secondary composition classroom, and I would like to design a case study that examines how the students respond to the curriculum and how it changes their writing process and written work. I also think that there is a great potential for studying how English Language Learner students adapt to the digital storytelling format, as well as seeing how digital storytelling can be used to create a more accessible type of writing for students with disabilities.

As digital storytelling has morphed into a methodological tool for research, I would also like to find a way to incorporate digital storytelling into the methodology of my research – using digital stories about digital storytelling to help capture research subjects' experiences, helping show readers examples of digital storytelling as well as showing the varied (and legitimate) uses digital stories can have in academia. While I have long been a convert to the power of digital storytelling, there are still skeptics out

there – but I believe that, as technology becomes more ingrained in our lives, this method

of communication and writing will be accepted for its merits and potential.

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DIGITAL ARGUMENT CURRICULUM

I. Preview

Unit: Digital Argument
Grade Level: College Composition
Estimated Time: 10-12 lessons, 75-minutes

After teaching Core Composition courses during the past four semesters, I've come to realize that students prefer assignments that allow them the freedom to choose topics that interest them, and I prefer grading assignments that illustrate these interests, show a personal connection to the material, and produce arguable claims that demand a call for action.
In this writing project, students will identify a topic that is compelling enough to sustain their interest over a large chunk of the semester, explore their connection to the topic (and motives for choosing the topic), research the topic, and then create a 5-minute digital composition that presents a solid argument. This digital argument will include a recorded voiceover narrative, sound effects and music, and images (still or video). The audio and images offer additional rhetorical devices for the students to present their arguments, and the multimodal composition component creates an opportunity for students to explore and utilize digital rhetoric -- as well as an outlet for easy publication online.

While this writing project may not seem like there is much writing involved, the early stages of the project include lots of writing: a research proposal, exploratory essay, annotated bibliography, multiple drafts of the voice-over script, and a reflection on the final project. This project, which encourages critical reading, the development of an arguable claim, developing research skills and the ability to evaluate resources, and using a variety of appeals and rhetorical devices to present a persuasive argument, fits well within a composition classroom and the composition program's outcomes. It helps students develop multiple literacies, including visual and digital literacies, which not only expands their abilities to think critically about the world around them but also to compose using these literacies.

Students may have varying degrees of familiarity with technology, so I will gauge knowledge and access at the beginning of the semester with a technology survey. The assignment sequences builds in skills to help learn the technology, so most will feel comfortable by this point in the semester. Additional technology tutorials are available.

II. Featured Resources

- Types of Argument handout: This handout offers heuristics for different types of arguments, including proposal argument, solution arguments, and Rogerian argument.

- Visual rhetoric handout: This resource explores different ways to rhetorically analyze visuals, examining both the composition of the images as well as how to put images together to create impact.
- Digital argument assignment sheet: This worksheet explains the assignment, the required elements of the digital argument, and the process the students will use to build the digital argument -- including information about the proposal, annotated bibliography, exploratory essay, and final digital argument.
- Digital argument rubric: This rubric, which we will create together in class, gives students insight into how the digital argument will be assessed.
- Digital argument script peer review: This offers specific ways students can give other students feedback on their work. It explains a story circle format and looks at ways students can ask questions of the writer to help them examine their own writing.
- Technology wiki/ tutorial exercises: This wiki offers detailed instructions about using digital recorders, editing audio with Audacity and GarageBand, editing video with iMovie, Windows Movie Maker, and JayCut. It also includes files students can download to then practice with.
- Examples of digital arguments: I will show students examples of previous students' work (with their permission, of course) as well as other types of digital arguments created by professionals.

III. Standards
This curriculum aligns with the following UCD Composition Program Outcomes:
- ***Purposeful Writing***. Student writing successfully addresses academic and non-academic audiences by adopting clear and consistent purposes, as well as appropriate organization, tone, and format, according to genre.
- ***Revision and the Writing Process.*** Students produce multiple drafts. Student writing demonstrates careful revision in response to commentary from peers (when relevant) and the instructor.
- ***Argument and Analysis.*** Students write persuasively and analytically. Student writing contains convincing arguments and is supported with evidence.
- ***Research***. Student writing evidences understandings of citation and website validity, and avoids plagiarism. At the intermediate level, student writing integrates credible academic research.
- ***Technology and Multimodality.*** Students function in electronic writing spaces, and use technology to compose, revise, and present their writing. At the intermediate level, students analyze and/or produce visual, audio, and online texts, while working half-time in computer classrooms.

IV. Resources and Preparation

- Materials and Technology:
  Computer lab with Audacity, Windows Movie Maker, internet access; course wiki; examples of digital arguments; argument handout; digital argument

assignment description and rubric; digital argument peer review guidelines; ix visualizing composition exercises; storyboarding worksheet; audio essay rhetorical strategies handout; copyright/fair use worksheet;

- Printouts (paper or electronic handouts you will give students)
  Include: argument handout; digital argument assignment description and rubric; digital argument peer review guidelines; ix visualizing composition exercises; storyboarding worksheet; audio essay rhetorical strategies handout; copyright/fair use worksheet
- Websites
  Center for Digital Storytelling: Storycenter.org
  Course wiki: http://ucdenglishcorecompositionsmilack.wikispaces.com/
    o This site, still under development, offers help with technology, including instructions for using digital recorders, audio editing software, non-linear video editing software, and tutorials for students to practice using the software. Eventually, it will include handouts and assignment sheets, which currently are posted on the course's Blackboard site. I can also envision using the discussion function on this website to encourage students to help each other with issues they are having while composing.
- Preparation
  Visual analysis skills; research proposal; exploratory essay; research skills; annotated bibliography; research outline

V. Instructional Plan
SESSION 1: Types of argument (proposal, solution, Rogerian)
Objectives:
Students will:
identify different types of arguments (and understand the elements that differentiate types of arguments)
brainstorm proposal argument topics
identify elements necessary for an effective research proposal

1. Students freewrite: When creating an argument, what is most important? Students share with class -- list on the board.
2. Show Monty Python's argument clinic. Ask question: If you were to create a "real" argument clinic, what would you have there? What types of argument could happen there?
3. Introduce different types of arguments (handout)
4. Divide students into groups, and hand out examples of arguments. As a group, students will look at the argument and identify the type of argument. They will create a list of elements that helped them decide what type of argument they were examining.
5. Freewrite: Brainstorm types of things you'd like to research. Pick topics that you think you could offer a concrete solution to help change the way things are currently.
6. Introduce research proposal assignment (handout) and list the things the proposal must include.

Homework: Write a 1-page research proposal for your final project.
Reading: Read 3 articles posted on Blackboard (examples of personal narrative).

SESSION 2:
Objectives:
Students will:
Define and identify elements found within the personal narrative genre
Identify their personal connection to their research topic
Understand expectations for the exploratory essay
1. Writing opportunity: Provide a 2-3 sentence summary of the three articles you read. Then describe elements they had in common? How did they differ?
2. Discuss writing opportunity. Look at the three pieces. Identify global elements, paragraph level elements, and sentence level elements. Make sure to discuss language choices.
3. Introduce exploratory essay assignment.
4. Freewrite: What is your personal connection to your research topic? Describe a moment when you realized this issue was important to you. How does a solution to this issue affect you personally?
5. Share freewrite with partner.

Homework: Write exploratory essay.

SESSION 3:
Students will:
Receive quality feedback on their exploratory essay from their peers.
Give quality feedback for their peers' exploratory essays.
Create a revision plan to help guide their rewrites.

1. Divide students into peer groups. I keep students in the same groups all semester, unless there are issues that need to be addressed. Groups were created based on interests in research, a diverse ability level, and student attitude/personality.

Students have enough copies of essays for each group member. Students will each read the same essay at the same time. When reading, restrain yourself: Don't write on the essay yet. Then, answer these questions as a group. The author should also read his or her essay during this time and reflect on these questions.

What are your favorite moments?
What moments are confusing? Are there places in the text where you, as a reader, stumble?
How is the essay organized? Does it contain the benchmarks of a narrative? Is the order of the story effective (with hook, problem, and solution)?
Is the "problem" clearly identified? Are you convinced it is a problem?
Are there things that, as a reader, you still want to see addressed?

Talk about one essay at a time, and then assess your peers' scripts using the rubric. What

areas need to be addressed? (Be specific.)

Repeat with each group member's essay.

2. Reflection: Describe the peer review process. What was helpful? What wasn't helpful? What questions do you have for the instructor? What steps do you think you will need to complete to revise your draft?

Homework: Email a revision plan for the exploratory essay.

SESSION 4:
Students will:
Learn strategies for completing research using the online library website.
Learn strategies for evaluating sources.
Learn strategies for organizing citations and avoiding asset loss.
Understand expectations for annotated bibliography and digital argument assignment.

1. Arrange for librarian to give a tour of the library's website, with a heavy emphasis on database searches and up-to-date articles. (This requires at least 2-3 weeks notice, but the librarians are a wonderful resource to help show students how to use the features.)

2. Show the students ways how to manage resources. I show them citation software (Sente, Zotaro, Endnote), but it can be as simple as a word document with the citations and google docs or a flash drive with pdfs.

2. Break students up into groups of 4. Assign them a random topic (I stay away from topics they've been researching) and have them use the library database and find as many sources as possible. They compile a works cited list (with proper citation format) and then decide which source is most likely the most useful and credible source. They share with the class. Write the students' reasons for why the sources are credible and useful. As the students share, they should see more reasons why some sources are better than others. At the end of the activity, the students turn in the works cited. I typically use an extra-credit incentive, but this isn't really necessary.

3. Introduce the annotated bibliography assignment and digital argument assignment. Because the annotated bibliography is gathering research for the digital argument, it's best to introduce these assignments at the same time so students feel more comfortable with what they're supposed to be researching. Read the assignment descriptions out loud, and answer any questions as they occur. At this point, you can create a rubric together, or let the students, as homework, brainstorm criteria for assessment than can be put on a rubric later in the unit.
Homework: Exploratory essay rewrite due. Annotated bibliography due in a week or week and a half.

SESSION 5:

Students will:
View and analyze a sampling of digital arguments.
Identify what elements comprise a digital argument genre.
Identify visual, textual, audio, and narrative tracks in a digital argument.

1. Explain that students will be completing a genre analysis on a new type of composition, a digital argument. As they watch a digital argument, they need to list the elements they observe (which could mean see, hear, or feel).
2. Play an excerpt from "The Story of Stuff." Students take notes while watching.
3. Play an excerpt from a student example. Students take notes while watching.
4. After students compile their lists, they share similarities and differences they saw in the pieces. Together, we compile a list that helps create guidelines for creating their digital arguments.
5. Discuss the idea of different "tracks" in each story: a visual track (the images you see on screen); audio track (the music or sound effects you hear); narration track (the speaker's voice); and textual track (any words that appear on screen).
6. Play a narration track only (I usually pick a short piece from NPR and hand out a transcript of the narration). After they listen to the piece, have them create a storyboard that adds in the other tracks – they can just describe images and sounds or do rough sketches.
7. Have the students share their storyboards on the document camera (or on the board).

Homework: Write a first draft of digital argument script

SESSION 6:
Students will:
Learn a different style of peer review – the story circle.
Create questions about their writing that they would like their peers to address.
Listen to their peers' scripts.
Offer constructive feedback while encouraging the writer to articulate and talk through his or her own concerns.

1. Introduce the idea of story circle – and explain how it may feel different than other peer reviews we've done in the past. A story circle is an opportunity for a writer to share a piece of writing – with no prelude or apology – and then have a group of listeners provide feedback based on the writer's wishes. Encourage the members of the story circles to ask more questions than provide answers, which can allow the writer to clarify intentions and "talk through" the process.
2. Students take 5-10 minutes to silently create a list of questions they would like to answer about their piece of writing.
3. Story circle begins: A student takes a deep breath and begins to read his or her script out loud. After he or she is finished reading, the group remains silent for a moment. Then, the reader asks a question he or she would like discussed. The group members provide feedback based on that question, and then the reader asks another question. This continues for 10-15 minutes, and then the next group member reads his or her script out loud.

4. Freewrite: After the story circle is finished, students will write a reflection about the review process as well as create a list of questions they would like the instructor to address when reading their scripts.
5. Students begin working on revising their drafts – either by creating a detailed list of things they'd like to address, or by simply starting to rewrite.

Homework: Final draft of script.

SESSION 7:
Students will:
Discuss an article about the rhetoric of music.
Identify the rhetorical function of music in various video clips.
Identify the emotion in music.
Brainstorm types of music to use in their digital argument.

1. Writing Opportunity: What is Claudia Gorbman's main argument in the article "Aesthetics and Rhetoric"? What examples/evidence does she use to support her argument? What is Carla Fellers' main argument in the article "What a Wonderful World: The Rhetoric of the Official and the Unofficial in 'Good Morning Vietnam'"? What examples/evidence does she use to support her argument?
2. Use students' work from Writing Opportunity (aka Reading Quiz) to guide discussion about the main rhetorical functions of music.
3. Reiterate main points of articles with Prezi, and transition into identification of how music adds rhetorical effect to visuals.
4. Play clips of instrumental music. In a Think/Pair/Share structure, have students draw a circle on a piece of paper and then draw the emotion the music makes them feel, in the form of a facial expression on the circle. Share and discuss.
5. As an exit ticket, have students write the different emotions they want their argument to evoke. As homework, they will need to find a piece of music that accomplishes this.

SESSION 8:
Students will:
Practice editing a short audio clip.
Practice adding music to audio.
Import audio and images into a non-linear editing software.
Export and email a rough edit.
1. While some students may be more comfortable with technology than others, it's usually beneficial to give students the opportunity to work with software before they are overwhelmed with finishing a final project. This lab time tutorial provides a quick, easy way for students to get an introduction to the software as well as to see the wealth of tech support available online.
2. Student download the tutorial files from the course wiki.
3. As a group, have students import audio files into Audacity.
4. Let students choose a 30-second clip and delete the rest of the audio.
5. Students import music file and sync with audio.
6. Students export audio as an mp3.

7. Students import audio into Windows Movie Maker.
8. Students search for related images and import into WMM.
9. Students create a rough edit (pairing images with the narration) and export as a readable file.
10. If students get stuck, either provide help or have them watch youtube videos that are also on the course wiki. If students finish with time to spare, they can either work on a rough edit of their digital argument or can help others students who may need help.

Homework: Record script, begin rough edit of digital argument.

SESSIONS 9-10
Structured lab time for students to work on digital argument. This is an opportunity for students to get time in front of a computer while the instructor (and peers) can offer technical support and feedback.

SESSION 11-12:
Students will:
Share their digital arguments
Answer questions about their projects
Reflect on their composing process

1. Over a two-class period, students will screen and take audience questions about their digital argument. Students sign up for time slots, and there is an extra-credit incentive for presenting early.
2. Students introduce their digital argument and screen it. Following the piece, students may ask questions about the production of the digital argument or about the argument itself.
3. Popcorn and caffeinated beverages often help fuel good discussions.
4. The students will turn in their digital arguments on a flash drive or DVD, as well as a formal final reflection that describes their experiences in producing the digital argument.

VI. Student Assessment and Reflection
Ultimately, the digital argument will be graded for how effectively the argument is presented; how the author weaves his or her personal connection to the topic in with outside research; if a valid solution is proposed; and how the author uses visuals and audio to create rhetorical appeals to the audience. Include rubric.
Students will also need to reflect on their experience in creating these projects -- and they will do so throughout the process in informal reflections (through free writes and email) as well in a more formal, final reflection when they turn in their final project. This reflection will ask the students to discuss their experience working with the project, the technology, and share impressions of their most successful aspect of the project as well as areas where they feel they could still improve.

VII. Related Resources

Gorbman, Cynthia. "Aesthetics and Rhetoric." *American Music* 22.1 (2004) 14-26. Print.

Fellers, Carla A. "'What a Wonderful World': The Rhetoric of the Official and the Unofficial in 'Good Morning Vietnam.'" *War, Literature & the Arts: An International Journal of the Humanities* 17.1/2 (2005): 232-241. Print.

Argument: A Review

In successful arguments, authors know their purpose for writing and think about the audience for whom they are writing.

Types of arguments
- **Position argument:** the writer makes a claim about a controversial issue.
    - In a successful position argument the writer:
        - Defines the issue
        - Takes a clear position
        - Makes a convincing argument and acknowledges opposing views.
- **Proposal argument:** the writer proposes a course of action in response to a recognizable problem. The proposal outlines what can be done to improve the situation or change it altogether
    - In a successful proposal argument, the writer:
        - Defines the problem
        - Proposes a solution or solutions
        - The solution or solutions must work, and they must be feasible.
- **Definition argument:** the writer sets out criteria and then argues that whatever is being defined meets or does not meet those criteria
    - In a successful definition argument, the writer:
        - Makes a definitional claim
        - Thinks about what is at stake. Is the issue controversial? Who argues the opposite of the claim? Why or how do they benefit from a different definition?
        - Lists the criteria for the definition
        - Analyzes the potential readers.
- **Causal argument**: the writer creates claim that suggests that *x* causes y (or *x does* not cause *y;* or *x* causes *y* which, in turn, causes *z*)
    - In a successful causal argument the writer:
        - Moves beyond the obvious to get at underlying causes
        - Does not mistake correlation for causation
        - Examines immediate causes, background causes, hidden causes and causes most people have not recognized.
- **Evaluation argument:** the writer sets out criteria and then judges something to be good or bad or best or worst according to those criteria.
    - In a successful evaluation argument the writer:
        - Makes an evaluative claim based on criteria.
        - Lists the criteria and decides which criteria make something good or bad, which criteria are the most important, and which criteria are obvious and which he or she will have to argue for.

- **Narrative argument:** tells a compelling story. Readers infer a claim and the reasons that support that claim.
  - o In a successful narrative argument, the writer:
    - ▪ Establishes that the narrative is truthful and representative of more than one person's experience.
    - ▪ The incident is representative. The argument is more effective if there is more than one incident.
    - ▪ Includes detail and the significance of the event
- **Rebuttal argument:** the writer refutes another person's argument by emphasizing the shortcomings of that argument without making a positive case of his or her own. The writer can also provide counterargument, which emphasizes the strengths of the position he or she wishes to support.
  - o In a successful rebuttal argument, the writer:
    - ▪ Identifies a claim to argue against as well as its main claim
    - ▪ Examines the facts on which the claim is based.
    - ▪ Examines the assumptions on which the claim is based.

Visual Rhetoric Handout

A good argument includes:

- Claim that is interesting and interests and engages your audience.
- At least one good reason that makes your claim worth taking seriously.
- Some evidence that the good reason or reasons are valid.
- Some acknowledgment of the opposing views and limitations of the claim.

Visual argument

- Visual arguments are often powerful because they invite viewers to co-create the claims and links. For example, art to convey a religious message.
- Visual metaphor: the use of an image that represents an abstract concept to make a visual analogy. The viewer is invited to make the connection between the images and the concept. (This is your brain on drugs.)
- Images and graphics might not make an argument on their own, but they are frequently used to support arguments.
    - Photographs, tables, charts, and graphs.

Visual analysis

- What is the context?
- Who is the audience?
- Who is the designer/author?
- What is the subject?
- What is the medium/genre?
- Are words connected to the image or object?
- What appeals are used? (Ethos, pathos, logos)
- How would you characterize the style?

Foss Lecture Notes (posted to course website after class)

In "A Visual Analysis of Prescription Drug Advertising Imagery: Elaborating Foss's Rhetorical Techniques," Lawrence Mullen and Julie Fisher suggest that combining visual rhetorician Sonja Foss's methods for rhetorically analyzing visual images can "enhance the explanatory power of rhetorical visual analysis" (186). The authors first explain Foss's methods: message formulation from images and evaluation of images. Using these techniques, Mullen and Fisher create an elaborated method and then visually analyze an ad for a prescription allergy medicine.

Message formulation from images (187)
1. Identify presented elements. Identify the visual concepts within an image (lines, textures, colors, lighting, camera angles, and other identifiable visual concepts.
2. Process the presented elements. Viewer examines the presented elements and begins to search for connotative meanings one attaches to those elements. (For instance – dark lighting is moody and scary, while bright lighting is sunny and cheerful.) Meanings can be symbolic, religious, social, etc.
3. Formulate the message. The viewer of the image devises an assertion, message or thesis, based on the elements and meanings the viewer finds in the image.

Evaluation of images (187)
1. Identify the function of an image, based on the "physical data" within the image. This data includes: Subject matter, medium, materials, forms, colors. A function should be differentiated from the creator's purpose. Interpretations are up to the critical receiver.
2. Assess the function of an image. How well is the function communicated?
3. Examine the connection between the function and the image elements that support or create the function in the first place.

The elements are seen as the building blocks of the image (188). As a reader of this image, do you think the elements help support the function of the image? This is not about the intent of the author – it is about how the receiver analyzes the image!

Exploratory Narrative
Due: Monday, Oct. 17
Total possible points: 125 (Rubric will be posted online)

All too often, when we conduct research on a topic, it's easy to get bogged down in the sources without examining the personal motivations and assumptions about your topic. This assignment allows you to explore these issues on a more personal level. It will also allow you to practice some of the technological skills necessary for your final project this semester.

The assignment: In 3-4 pages, discuss the topic you are choosing to research for the final research project: the digital argument. Think about the topic and begin answering questions: Why do you want to research this? What is your background with the topic? What personal connections do you have to this topic? What are your assumptions (before research and after preliminary research?) What have you learned so far? What else do you need to learn?

Instead of answering these questions in a list format, you need to create a narrative, similar to the personal narrative genre we studied. While answering the questions, tell a story. To do this, tell a story. Be specific, clear and compelling.

Here are some guidelines:
- Be descriptive. Show the reader why you are connected to this topic, why it matters to you. Pinpoint a specific moment when you realized how much this topic affects you – and describe that moment.
- Name your topic of study.
- Discuss your thoughts over time – observations from when you first became aware of the issue through now. Address the research you need to do to find out more.
- Be personal. Make your essay about you; speak in the first person. Avoid speaking in the editorial "we." Write in words or phrases that are comfortable for you to speak. This is your voice – make it sound like you wrote it! Read it aloud to make sure you've found the words, tone, and story that truly echo your belief and the way you speak.

English 2030 Exploratory Narrative Essay

	Excellent	Acceptable	Developing
Narrative style, tells a story	20 The presenter seems to be writing from knowledge or experience. The author has taken the ideas and made them "his or her own."	14 The presenter seems to be drawing on knowledge or experience, but there is some lack of ownership of the topic.	10 The writer has not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to someone else.
Hints at argument, explores topic	35 Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	24.5 Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	17.5 Supporting details and information are typically unclear or not related to the topic.
Organization	25 Organizational structure establishes relationship between/among ideas/events.	17.5 Organizational structure establishes relationships between ideas/events, although minor lapses may be present.	12.5 Organizational structure does not establish connection between/among ideas/events. The overall structure is incomplete or confusing.
Logical thought process, sentence structure, grammar and syntax	20 Demonstrates skillful sentence fluency (varies length, good flow rhythm, and varied structure).	14 Demonstrates reasonable sentence fluency.	10 Sentence fluency is lacking.
Style and tone (with purpose)	15 The presenter is able to convey his or her emotions very expressively using language and tone.	10.5 The presenter is able to convey his or her emotions expressively through language or tone (but not both).	7.5 The presenter is not able to convey his emotions well.
Comments:			Total: _____ out of 115

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Digital Argument
Jackie Smilack, English 2030-006
Due: Wed., Dec. 14

During the semester, we have examined visual rhetoric, the audio essay, ways to present effective arguments, and the research process. Now, it's time to put all of these skills together, in the form of a digital argument. We've spent some time looking at the digital argument genre: it melds together images and video; audio, sometimes using personal narrative or interviews; and music and sound effects to create a polished, compelling argument. While you could certainly do this in a traditional research paper, by incorporating a multimedia aspect, you have more rhetorical strategies available to use in your argument as well as the opportunity to learn some technology along the way.

This task may seem a bit overwhelming, so I'm breaking it down into some more manageable chunks, with due dates to keep you on track.

1. **Research Outline (Due 11/2 by email):** Take the research you've collected and evaluated in your annotated bibliography. Create an outline for your argument. I'm looking for something detailed, not just a simple list. Basically, you're turning in a paper (but without transitions). In the outline, you'll organize your research, choosing the best way to present your argument. Highlight each main idea, then list the evidence you'll use to support that main idea. Remember that evidence doesn't have to be a text-based source, it can include an interview, personal experiences or other non-traditional sources (like a movie or song).

2. **Script (First draft due 11/7, final draft due 11/16):** The script will be the audio track that will serve as your narration to your argument. We will do a peer workshop in class, which will give you the opportunity to get feedback on the effectiveness of your script as well as areas for improvement. The more times you read this script out loud the better – because it is an aural text, you need to hear how it sounds. The transcript of your final script (which you will eventually record onto an audio track and will serve as the foundation for your argument) is due 11/16. Turning in a final script to me will allow me to give you necessary feedback to ensure you are on the right path for an effective, compelling digital argument BEFORE you spend precious time recording.

3. **Digital argument (due Dec. 14):** Now, it's time to put everything together! The final project, a five-minute digital argument, will combine your recorded script, images, and music. You may use a variety of programs to create this digital argument – we will discuss several programs in class, including iMovie, Windows Movie Maker and JayCut. Of course, the content of your assignment is most important, but you will need to remain aware of "digital grammar" – the things that help make this genre accessible and readable. We will discuss this grammar in class, and I suggest you leave yourself plenty of time to address the "little" issues that can take much more time to fix. The digital argument is due Dec. 14, and you must bring the file on a flash drive or DVD. You will present your argument in class during the final exam time. If you are interested in extra credit, we will have time in class on Dec. 7 for an early-bird show and tell. I will not accept late assignments.

English 2030-006	Digital Argument		
	Excellent	**Acceptable**	**Developing**
Argument: Thesis	Thesis statement is visible in the beginning of the digital argument, is related to the essential question and provides a road map to the rest of the piece.	Thesis statement is present, although it does not provide a road map for the rest of the paper.	A thesis statement is missing, is not placed prominently in the paper (near the beginning), or does not relate to the essential question or arguable claim.
Argument: Research	The paper uses at 6-8 reliable sources, and at least one in-depth example that relate to the thesis statement and arguable claim. Sources are identified and integrated into the argument (using summary and analysis) of each source.	The paper uses 5 reliable sources and at least one in-depth example. They mostly relate to the thesis statement and arguable claim, although the connection isn't quite as clear. The sources are mostly integrated into the argument, although there may not be as much analysis.	The paper uses fewer than 5 reliable sources. It is missing an in-depth example. The examples are not related to the thesis statement or essential question, or the connection is not clear. Sources are not integrated into the argument.
Argument: Organization	Organizational structure establishes relationship between/among ideas/events.	Organizational structure establishes relationships between ideas/events, although minor lapses may be present.	Organizational structure does not establish connection between/among ideas/events. The overall stucture is incomplete or confusing.
Argument: Narrative Style	The presenter seems to be writing from knowledge or experience. The author has taken the ideas and made them "his or her own."	The presenter seems to be drawing on knowledge or experience, but there is some lack of ownership of the topic.	The writer has not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to someone else.
Visuals	A variety of images create a distinct atmosphere or tone that matches different parts of the digital argument, while avoiding redundancy with the audio track. The images may communicate symbolism and/or metaphors.	Images create an atmosphere or tone that matches some parts of the the reflective photo essay. The images may communicate symbolism and/or metaphors. The images may feel a bit repetitive and redundant to the audio track.	There is little or no attempt to use images to create an appropriate atmosphere/tone. Images don't advance argument.
Audio	The presenter is able to convey his or her emotions very expressively using language, music, and tone.	The presenter is able to convey his or her emotions expressively through language or music or tone (but not all three).	The presenter is not able to convey his or her emotions well and sounds dull.
Digital "grammar"	Visuals are easy to see and have proper digital resolution, audio track is clear and understandable, musical transitions are smooth, and the file is formatted properly to be able to be viewed.	There may be a few issues with resolution or voice clarity, but the majority of the digital argument is viewable and audible.	Technological issues prevent the viewer to see or hear the majority of the digital argument.
Comments:			Total: _____ out of

Checklist for Digital Argument

Argument:

- Arguable claim is present, relevant, and unique – you are making an argument that hasn't been overdone, is important, and is not predictable.
- Thesis statement is present early in the piece and provides a roadmap to the rest of the piece.
- A minimum of 6-8 of reliable sources help provide evidence to back up your argument, and your argument not only uses these sources but also provides analysis to show how and why this evidence furthers your argument. (Think MEAL).
- Organization: Argument is organized, both globally and at the paragraph-level. Elements of the argument are in the most effective order.

Visuals:

- Visuals can include a variety of images: photos, illustrations, video, charts and graphs, and type (use this effectively – not whole paragraphs!; look up "kinetic typography" for some examples of cool effects)
- For a five-minute piece, there should be at least 10 images, so to provide visual interest.
- Images show variety and aren't too repetitive
- Images aren't redundant when paired with audio (for instance, if I'm talking about the American Flag, I don't necessarily have to show a photo of the American flag.)
- Visuals are clear and readable – keep an eye out on file size and photo resolution. You don't want it to be too pixelated or blurry!

Audio:

- Narration is clear, animated, and an appropriate pace. Slow down. Pause between sentences. Breathe!
- There are clear transitions between ideas. Consider using music, sound effects, or appropriate silence to highlight these transitions.
- Language is concise – make sure you're not using super-complex sentences; you should be understood the first time without having to make the audience go back to listen again.
- Use music and sound effects. The audio track needs to include more than just your voice.

Other must-haves

- Include a title screen with a title for your argument and your name. Just like we've discussed with titles for your paper, make it interesting and descriptive. "Digital Argument" is neither interesting or descriptive. "Zombies" isn't that interesting,

either. "BRAAAAINS: The Resurrection of Zombies in Popular Culture as a Renewed Commentary on Consumerism" is much more intriguing.

- Works Cited. While you won't really be able to use MLA parenthetical citation in the digital argument, you'll still be mentioning those sources in your audio narration. So, at the end of your piece, create a works cited list (like you could see in the closing credits of a film).
- You must save the file in a format that I can view! This means exporting the file from the program you used to create it into a more manageable-sized file: think .mov, .m4v, etc.
- Polish!!! While I'm not expecting this to be a professional blockbuster film to be shown on the big screen, this does need to show some polish. Give yourself enough time to work on the audio, music, transitions between images, etc. Just as I would expect a level of detail on a final paper, so do I expect attention to detail on this final project.